

Mus. ant. pract.

H 680

II. in Meiss. ant:

Fl 680

Jesu hilf!

Erster Theil

Geistlicher Concerten/

Mit 1. 2. 3. 4. 5. 6. und 7. Stimmen / theils
mit / theils ohne Instrumenten / nebenst ihrem gewöhnlichen

BASSO CONTINUO,

und absonderlichem

BASSO PRO VIOLONO,

Aus den berühmtesten / Italianischen und an-
dern Autoribus / vornehmlich zum Lobe Gottes ; Denn auch
zur Fortpflanzung der Edlen Musie ; Und zu Erweckung sonderer Andacht
bey dem Kirchen- Gottesdienst ; Auch sonst sehr anmuthig zu
musiciren und nützlich zu gebrauchen

Mit sonderem Fleisse und Mühe colligiret und zum Druck befördert

Durch

JOHANNEM HAVEMANNUM,

Directorem der Churfürstl. Brandenb. Kirchen-Musie zur H. Dreyfaltigkeit/
und Cantorem des Churfürstl. Joachimsthalischen Gymnasilii.

VIOLONO.



VERUM

In Verlegung Daniel Reichels / Buchhändlers daselbst.

Gedruckt zu Jena bey Georg Sengenwalden/

In dem 1659ten Jahre.

Audite gentes:

Vio



II. ALTO SOLO ANT. RIGATTI.

Congregati sunt inimici.



Largo

Vio-



A 2

Vio-

Violoncello musical score on page 4, measures 1-10. The notation is in bass clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are some accidentals (sharps and naturals) and a few dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

Vio.

Tenor Solo musical score on page 5, measures 1-10. The notation is in bass clef with a key signature of one sharp (F#). The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are some accidentals (sharps and naturals) and a few dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a double bar line and a repeat sign.

Beatus qui in-telligit.

Ten.

Solo Organo

Jeſuſ ergo ſemper

Et ſicam ſemper

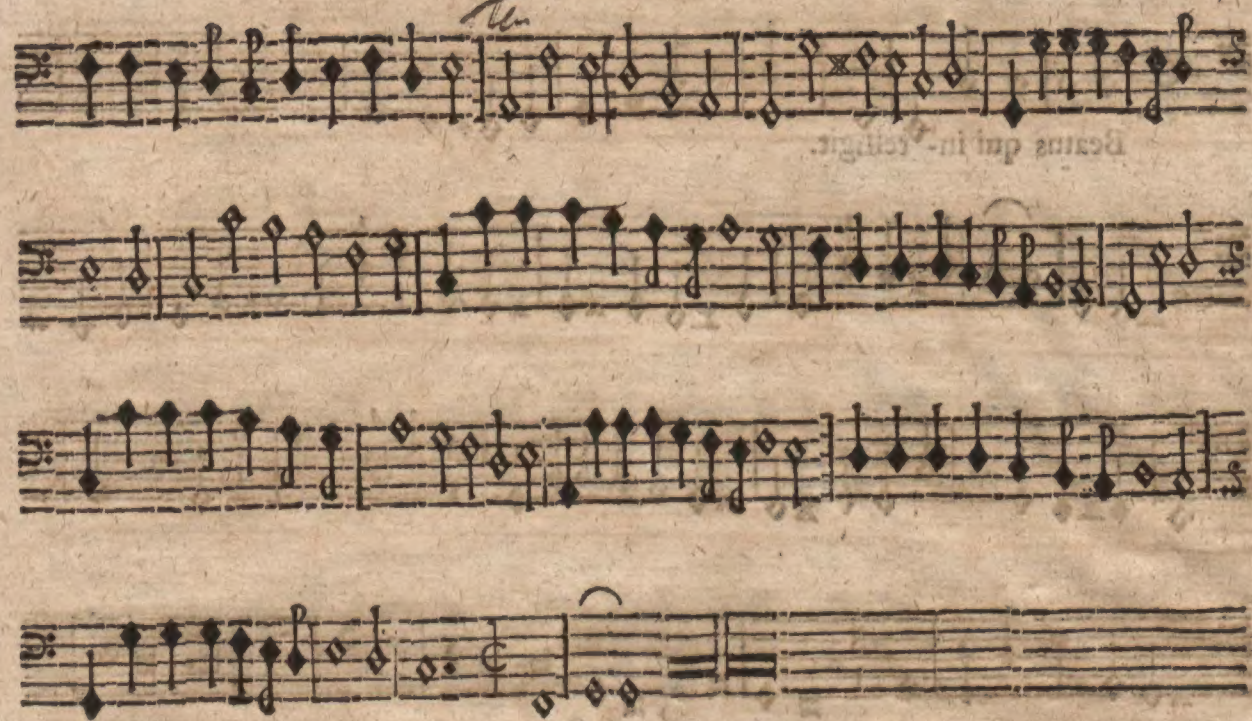
Teſt. per mea.

Allegro

Solo Org.

Vio.

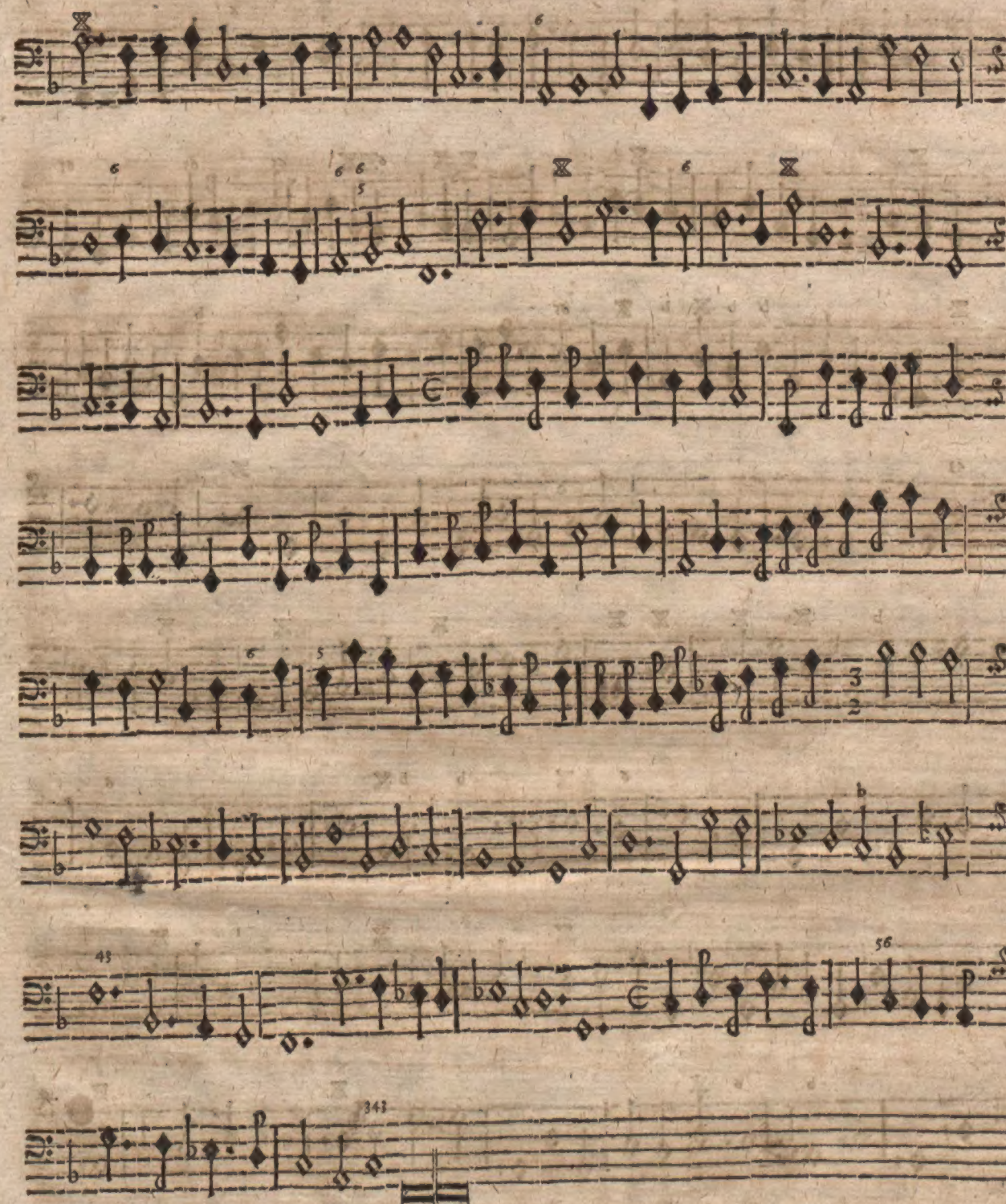
A 3



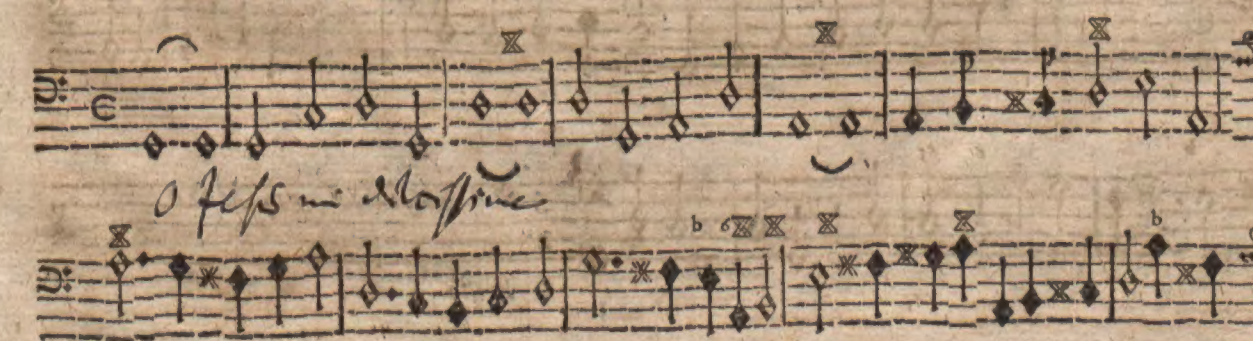
IV. BASSO SOLO PAULI CORNETTI.



BAS-



V. A. 2. C. C. JOHAN. PETRI FINATTI.



A 4

BAS-

Presto.

VI. A 2. VOC. A A. CASP. CASATI.

Salve Rex Christe

Ad te clamamus

VIOLONO.

[illegible]

Vio.

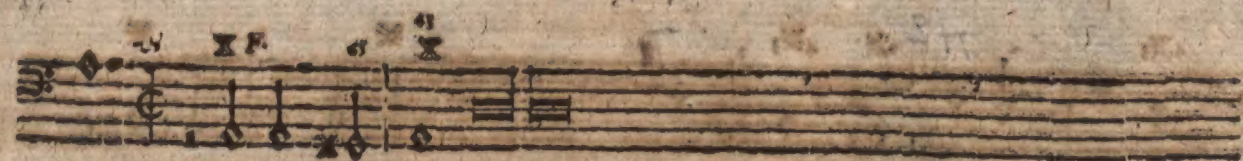
Violono.

Handwritten musical score for Violoncello, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The score is annotated with handwritten letters and numbers:

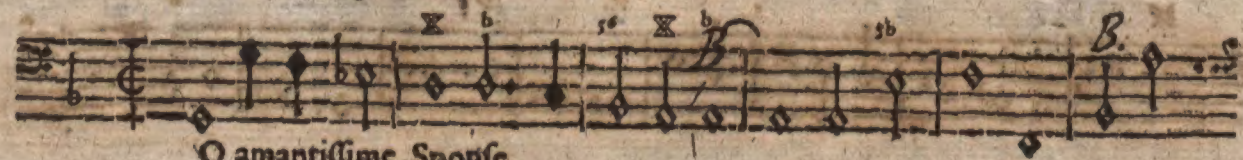
- Staff 1: Annotations include *A2*, *A*, and *A*. Measure numbers 20 and 30 are visible.
- Staff 2: Annotations include *A2*, *A*, *A1*, and *A*. Measure numbers 30 and 40 are visible.
- Staff 3: Annotations include *A1*, *A*, *A*, and *A*. Measure numbers 50 and 60 are visible.
- Staff 4: Annotations include *A2*. Measure numbers 60 and 70 are visible.
- Staff 5: Annotations include *A1*, *A2*, and *A*. Measure numbers 70 and 80 are visible.
- Staff 6: Annotations include *A*, *A2*, and *A*. Measure numbers 80 and 90 are visible.
- Staff 7: Annotations include *A* and *A*. Measure numbers 90 and 100 are visible.
- Staff 8: Annotations include *A*, *A*, *A*, and *A*. Measure numbers 100 and 110 are visible.
- Staff 9: Annotations include *A* and *A*. Measure numbers 110 and 120 are visible.

At the bottom of the page, the dynamic marking *Pian. Forte.* is written.

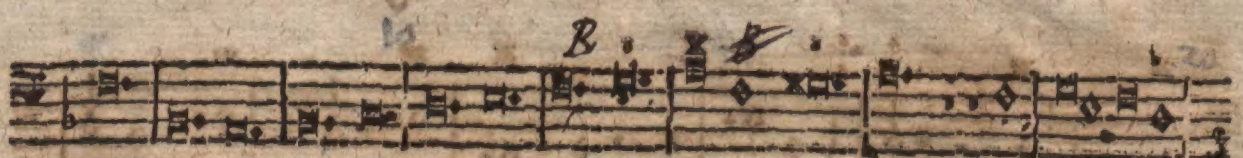
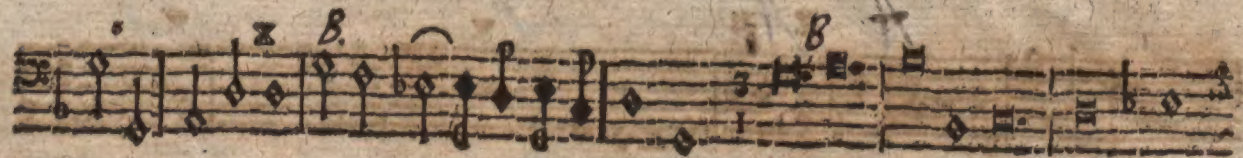
V10-



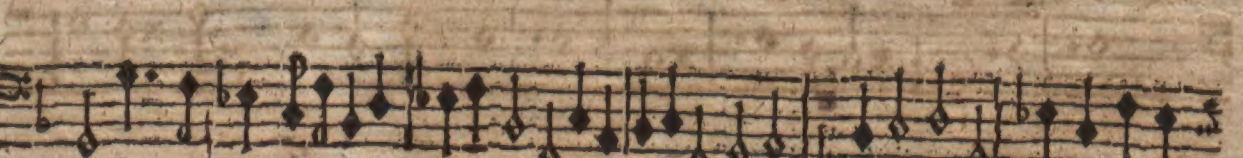
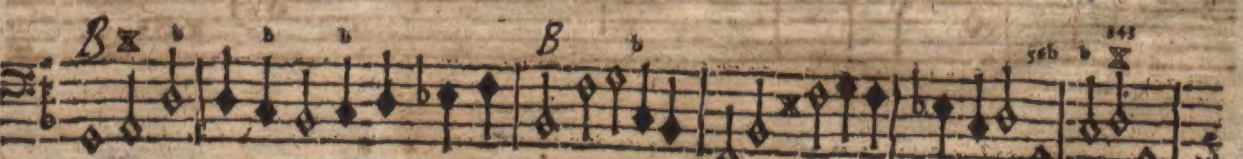
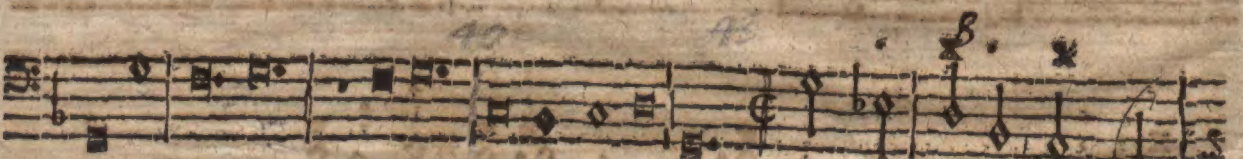
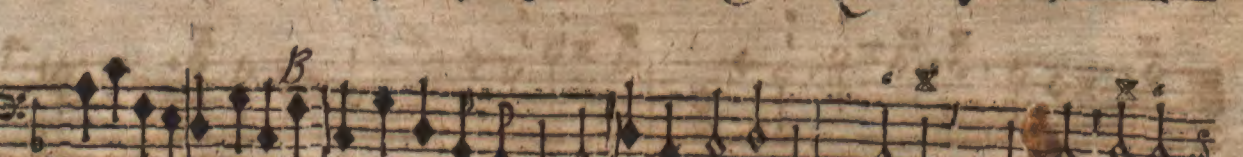
VII. A 3. CB. JON. PETRI FINATTI.



O amantissime Sponse.

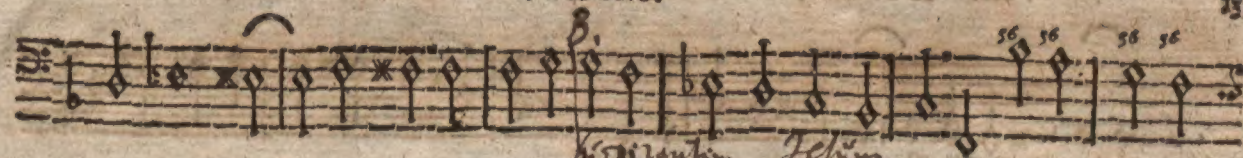


O brider.

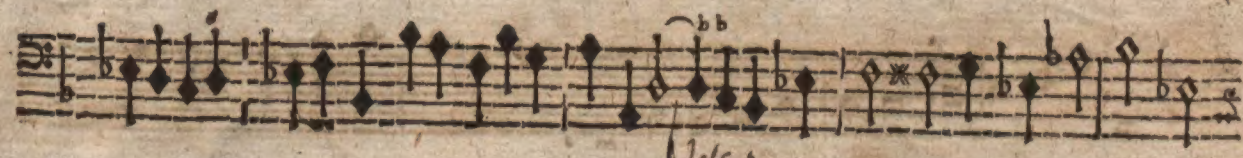
Allegro
Volo Krim. c. Metabr.

Adagio.

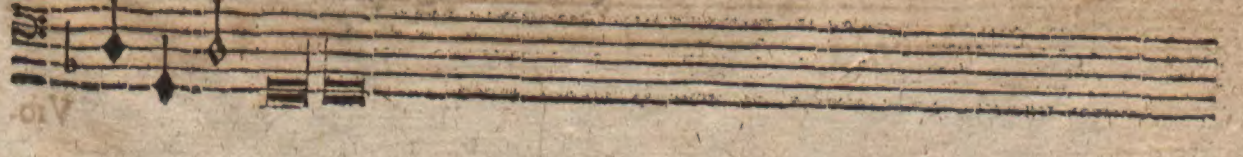
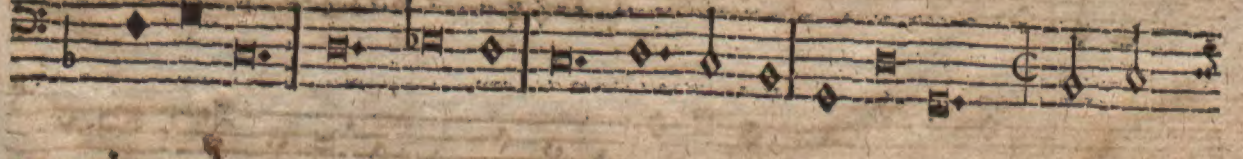
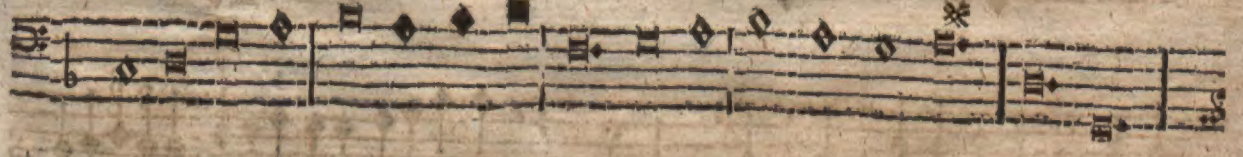
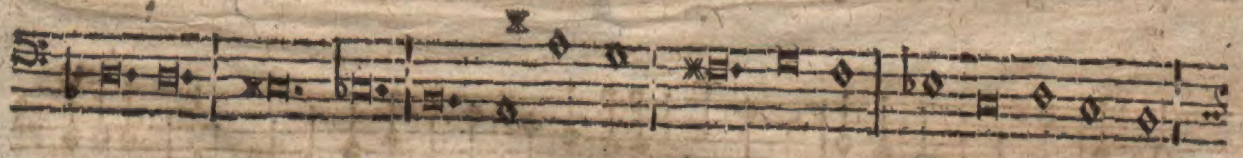
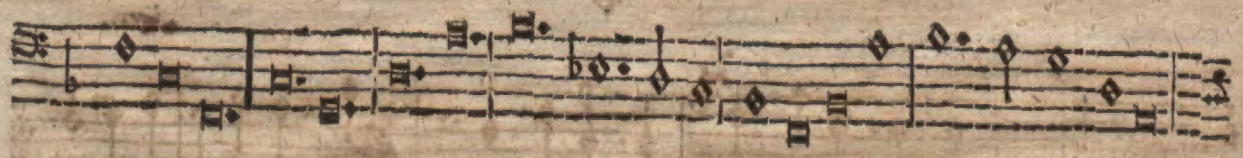
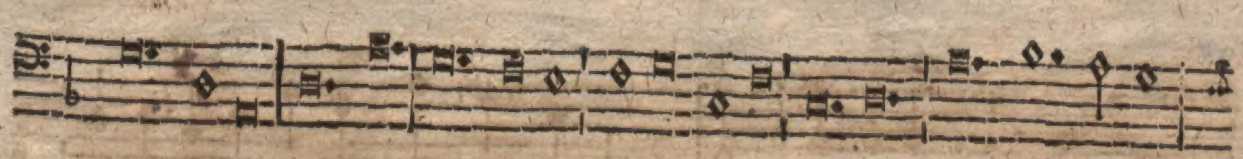
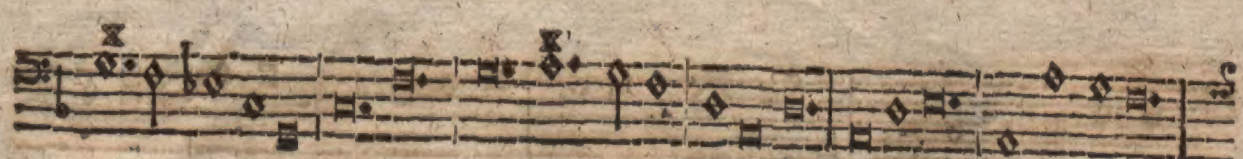
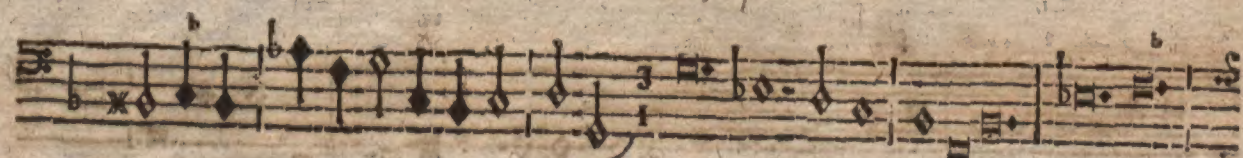
Vio.



Respirandum. Tefim.



Tef. partu.



Vio.

Salve Rex Christe.

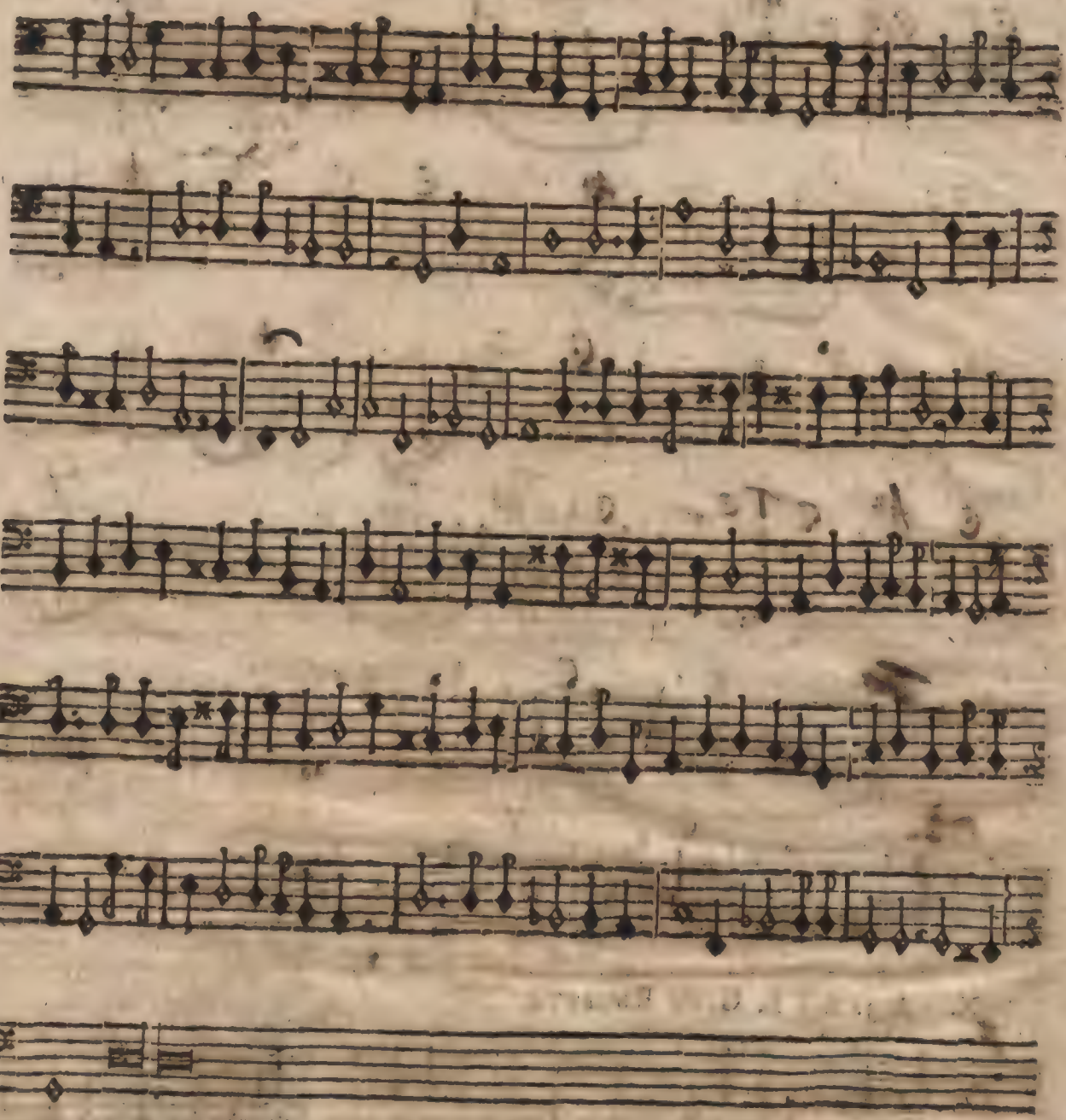
Vio-

IX. C A T. JOHAN PETRI FINATTI.

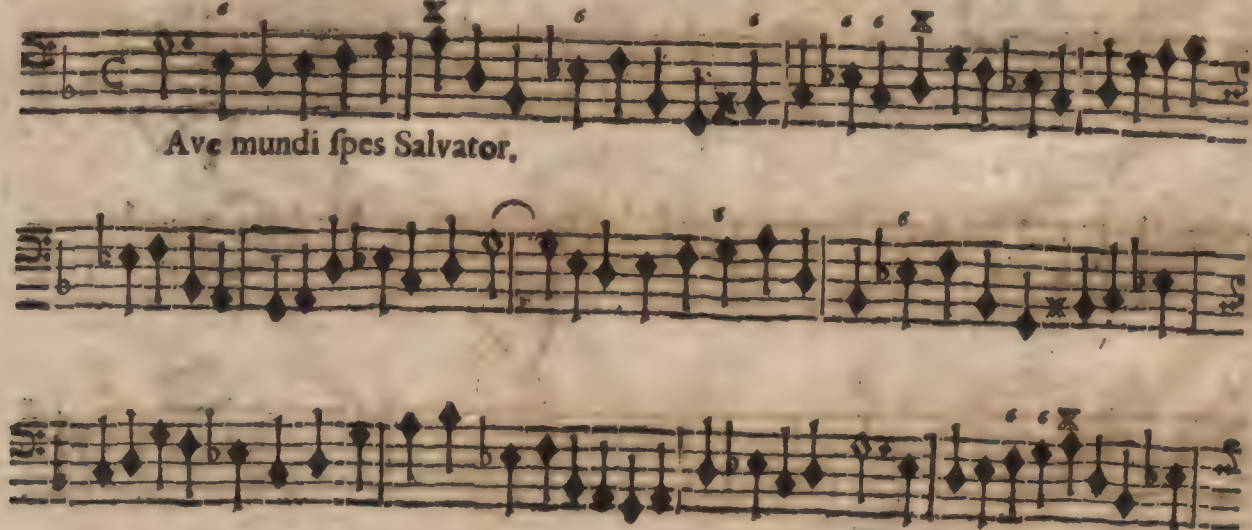
In gemiscam in vulnere.

B 2

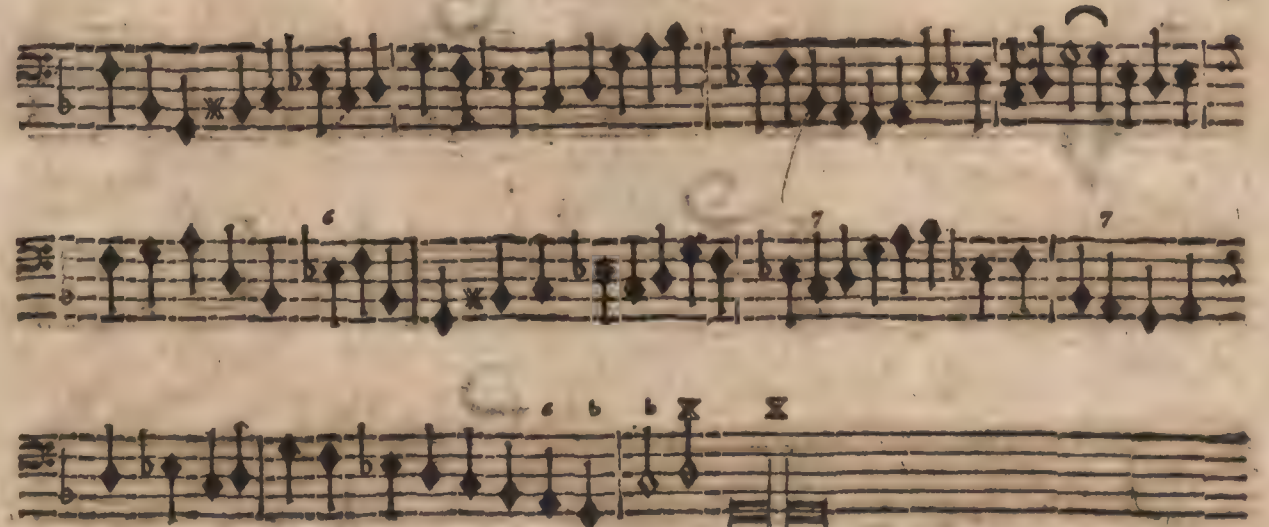
Vio-



XI. A 3. C. SOLO, con 2 VIOL. ALEXANDER GRANDI.



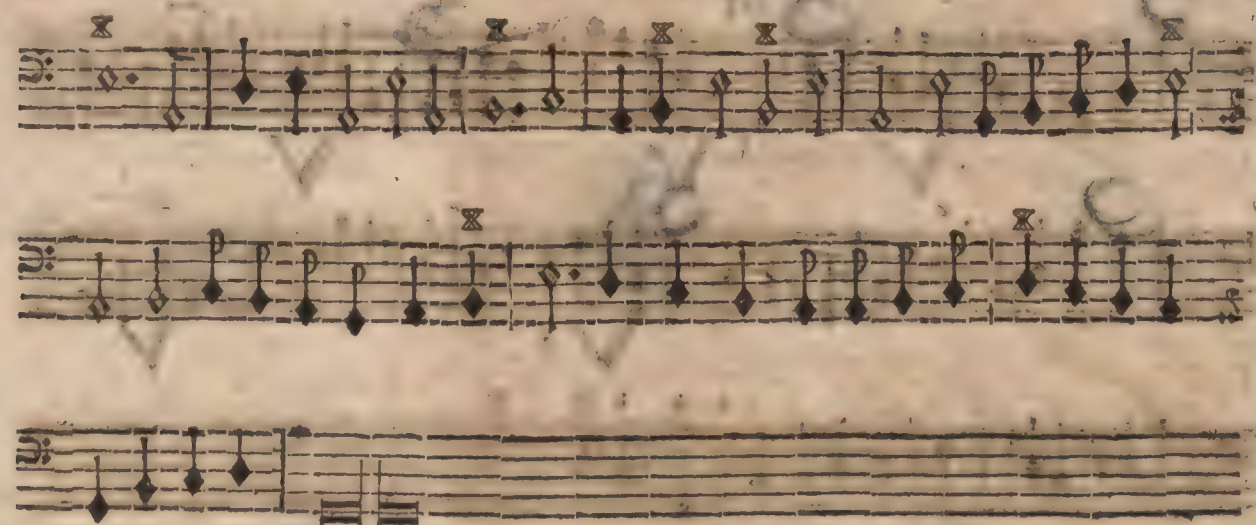
Ave mundi spes Salvator.



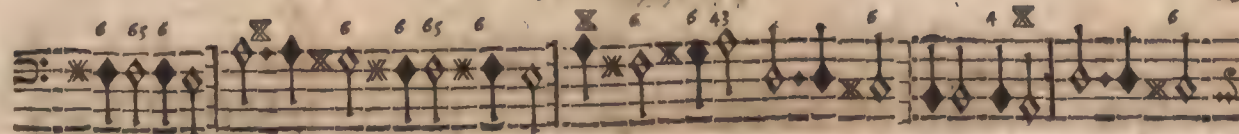
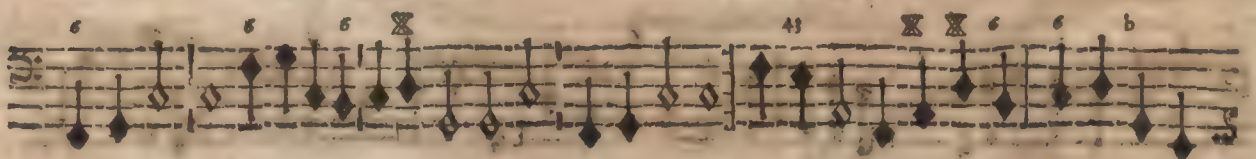
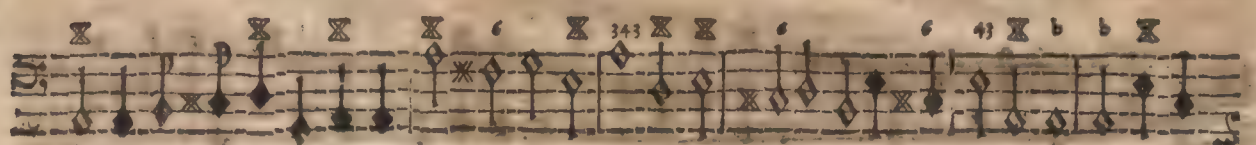
XII. CANTO SOLO, con 2 Violini.



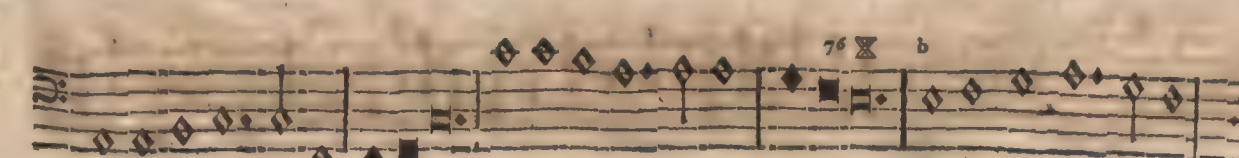
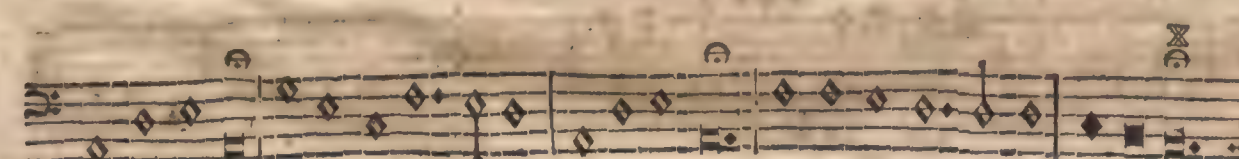
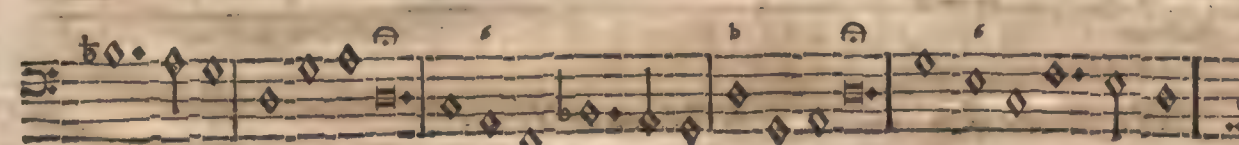
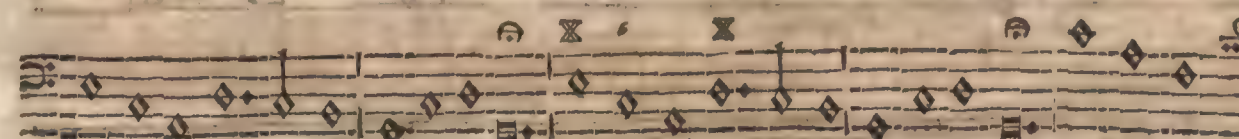
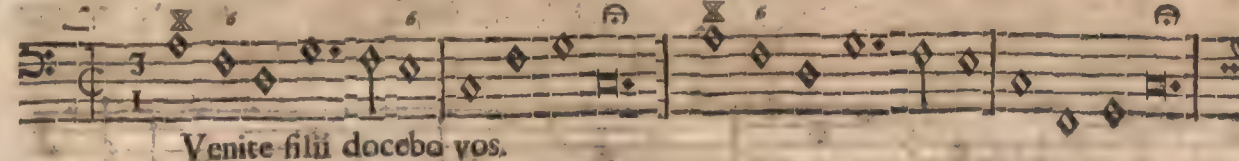
O Domine Jesu.

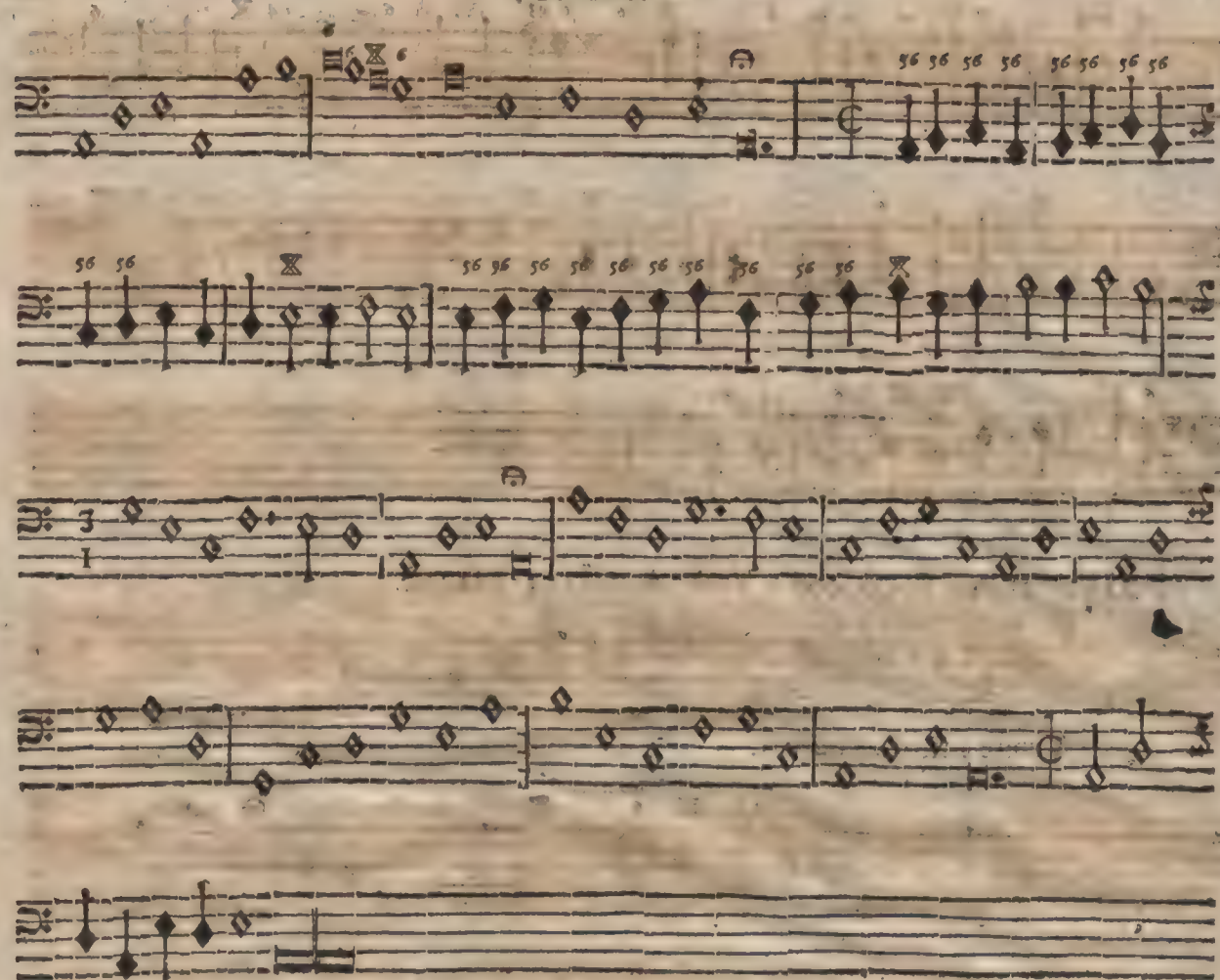


XIII. TEN. SOL. con 2 Viol.

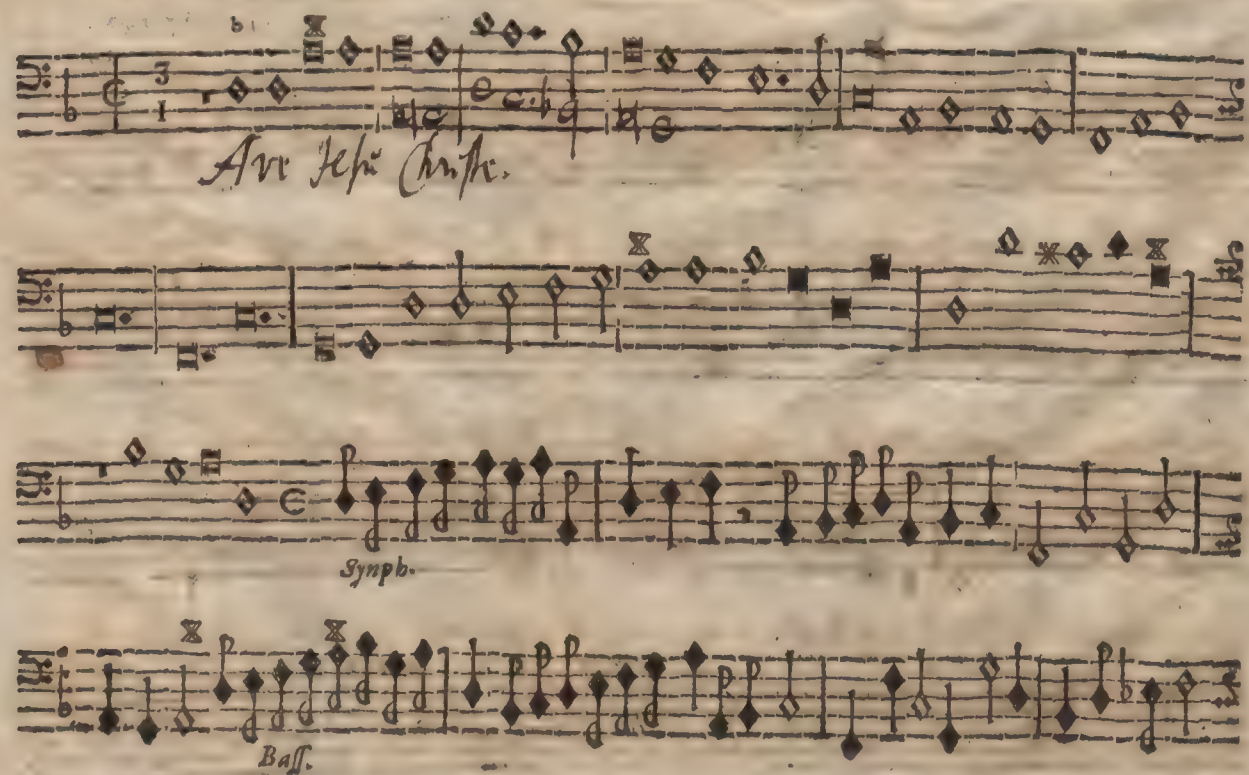


XIV. BASSO SOLO, con 2 Viol. ALBERTICI MAZAK.

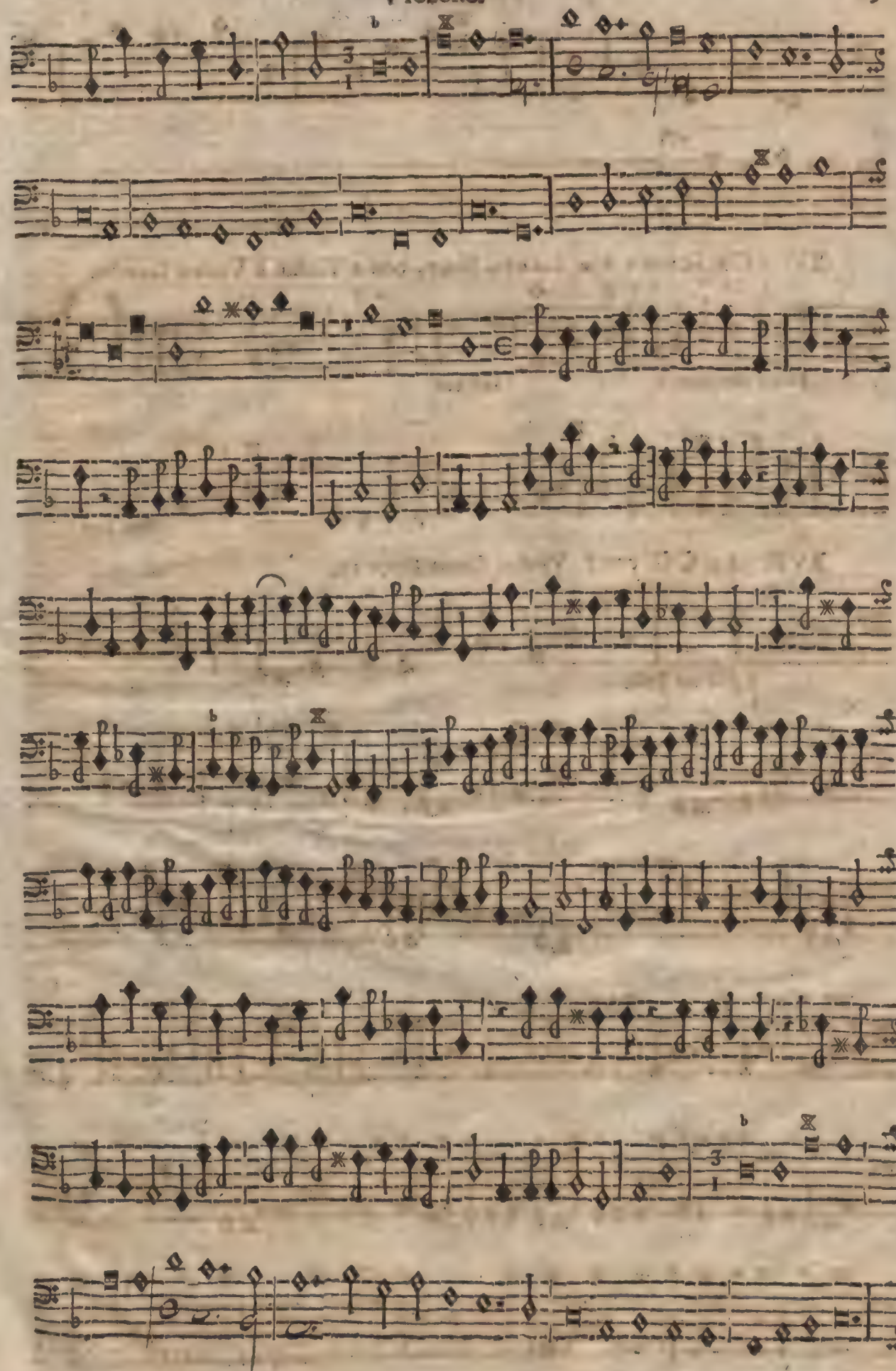




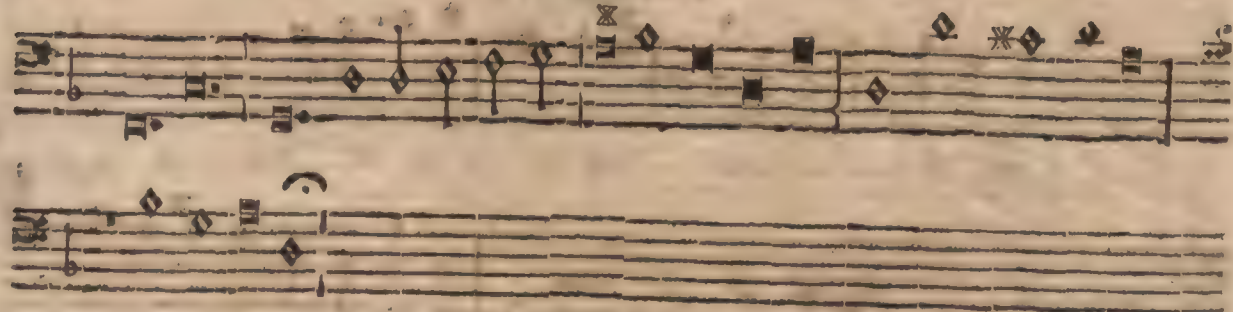
XV. BASSO SOLO, con 2 Viol. SIMONIS VESII.



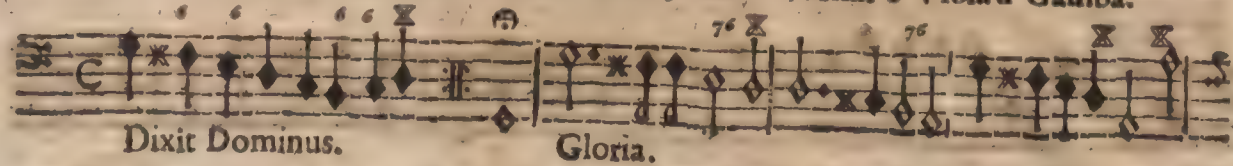
Vio-



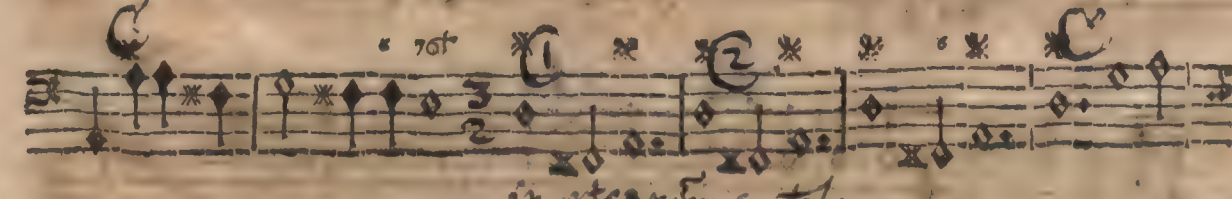
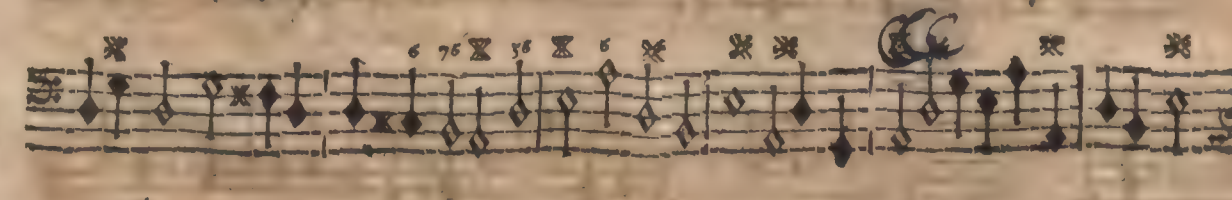
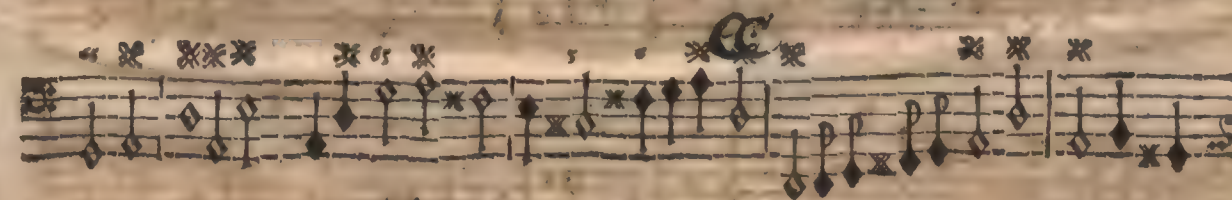
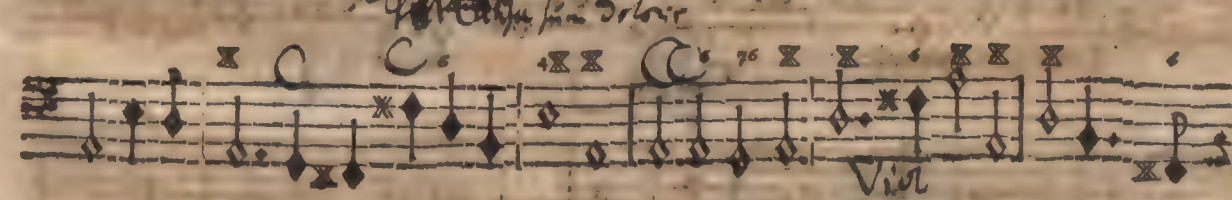
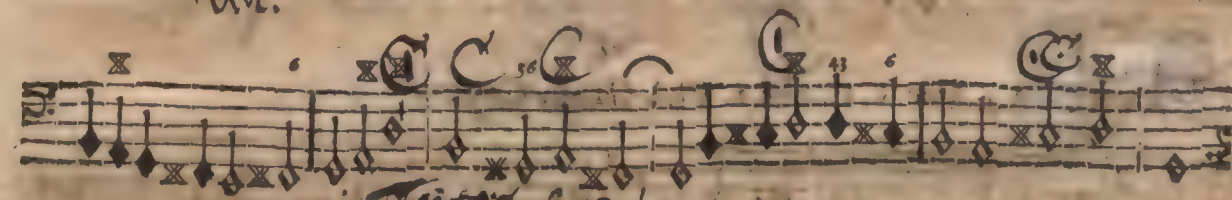
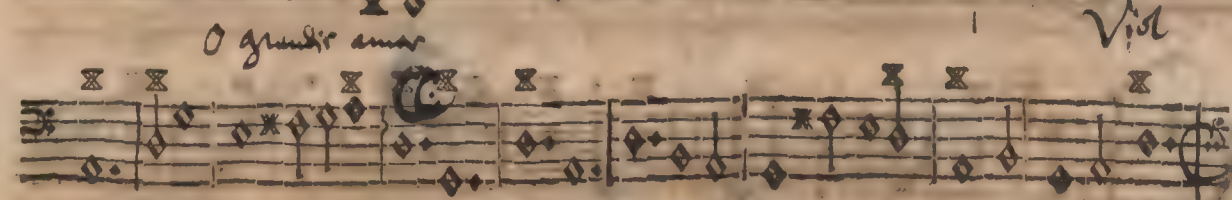
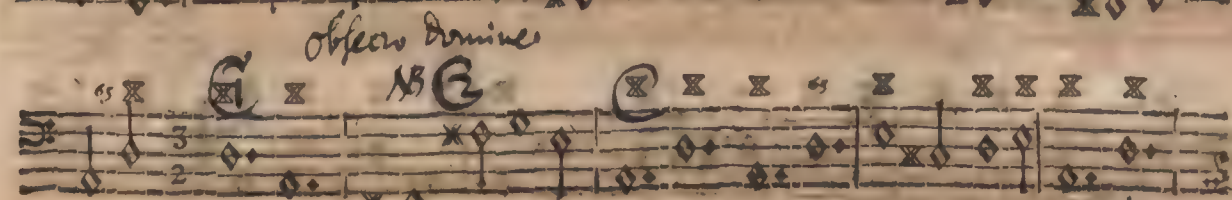
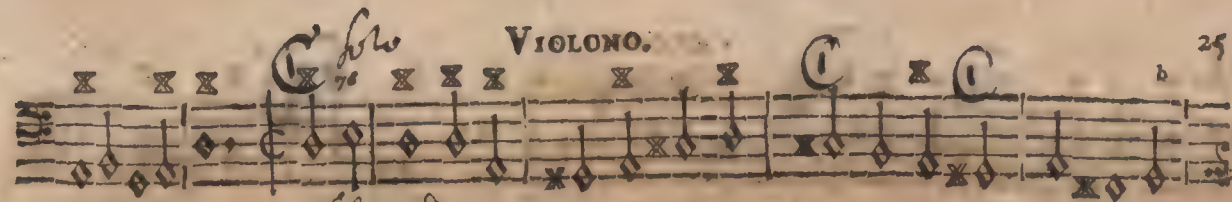
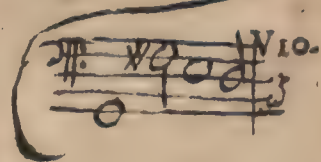
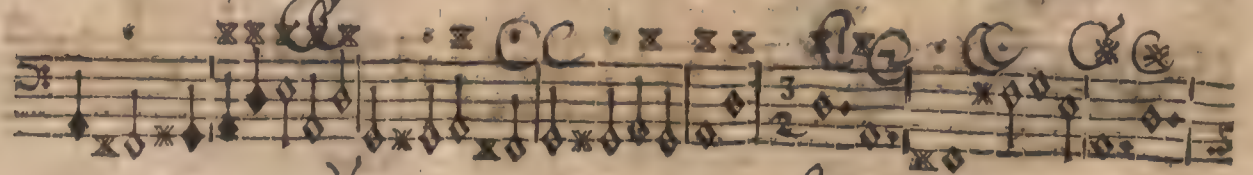
Vio-

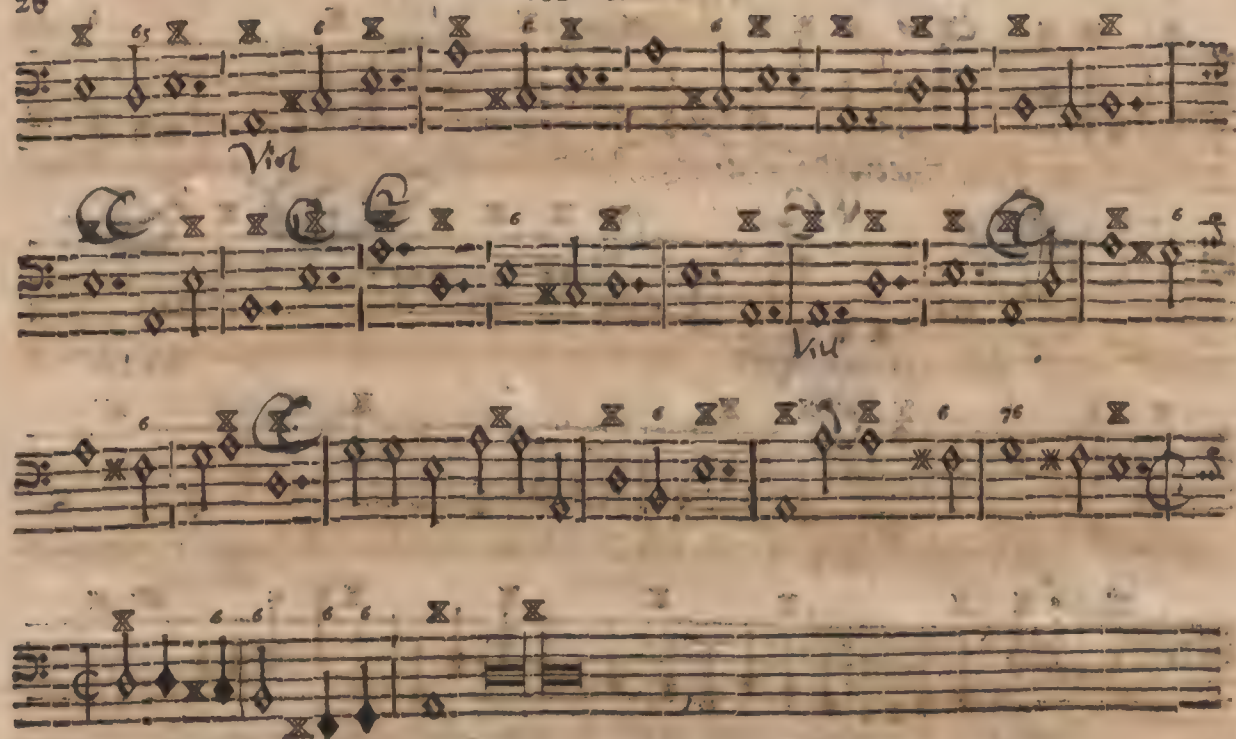


XVI. CHIACCONA à 4. CANTO SOLO, con 2 Violini e Viola d'Gamba.



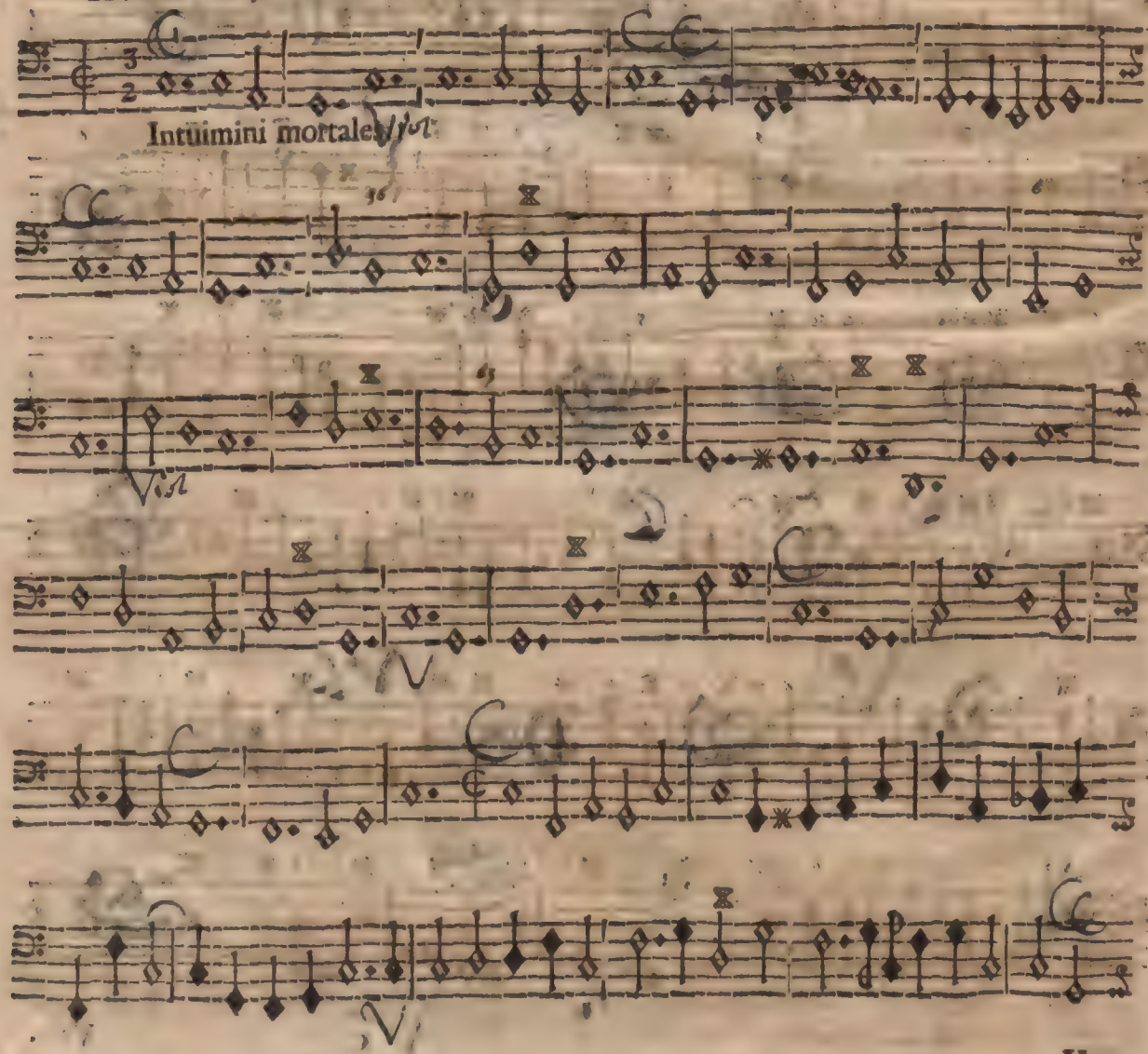
XVII. à 4. CC. con 2. Violini Giou. Cocchi,





XVIII. A 4. Voc. C C. con 2. Viol. Gr. C. C. C.

Intuimini mortales



Vio-



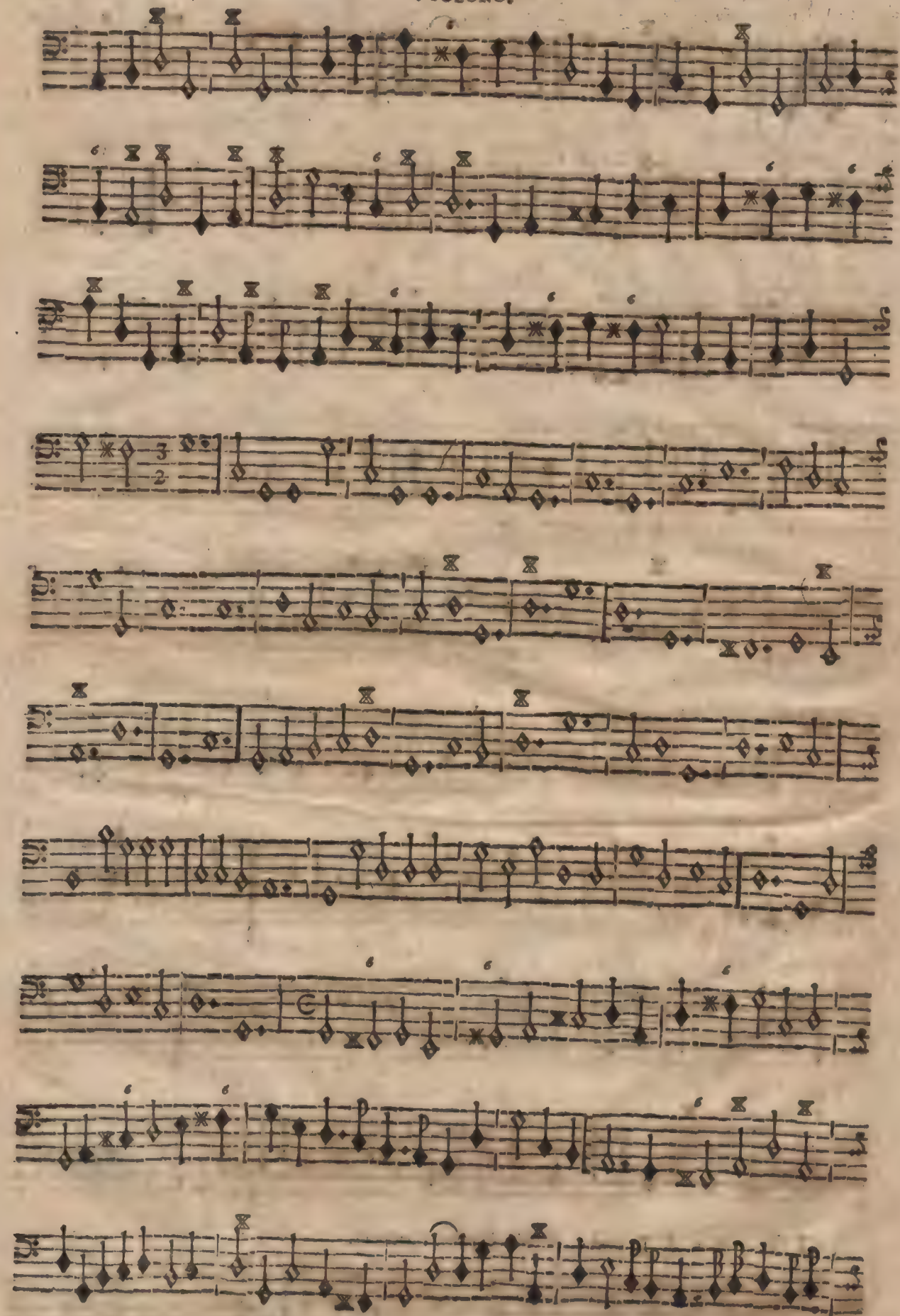
XIX. A 4. T T. con 2. Viol. Gr. C. C. C.

O stella lucidissima.

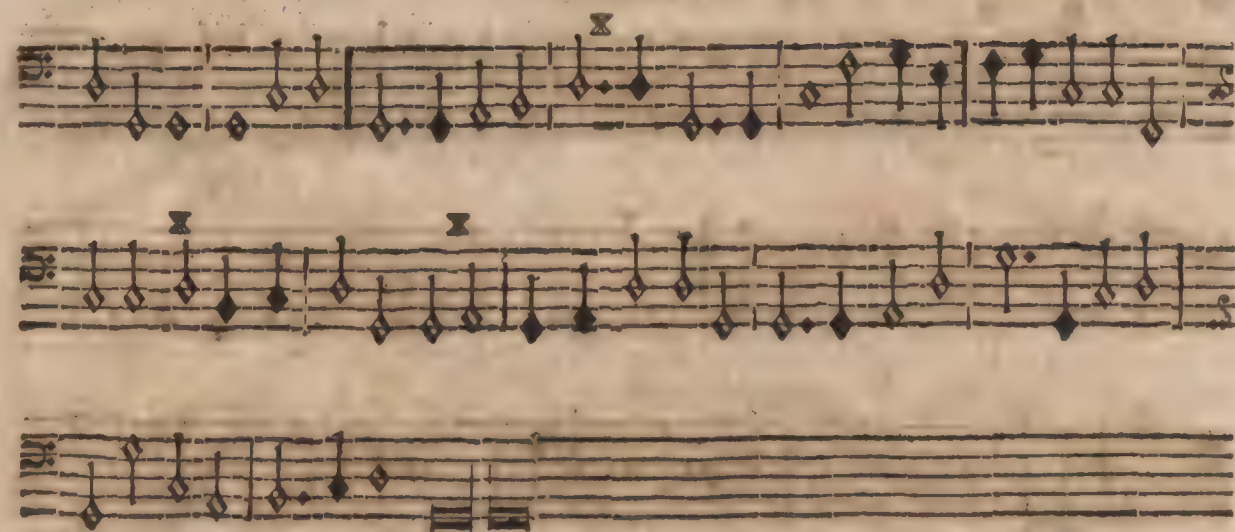


C 2

Vio-



Vio.



XX. A 4. T T. 2 Viol. GIOU. COCCII. BASSO CONTINUO.



C 3

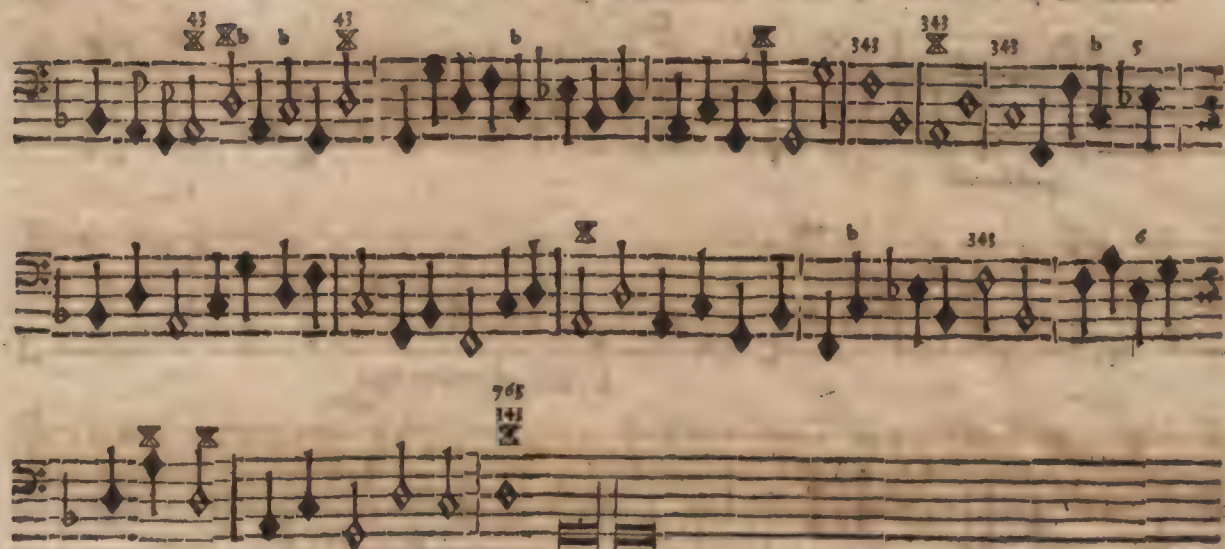
Vio.

Vio-

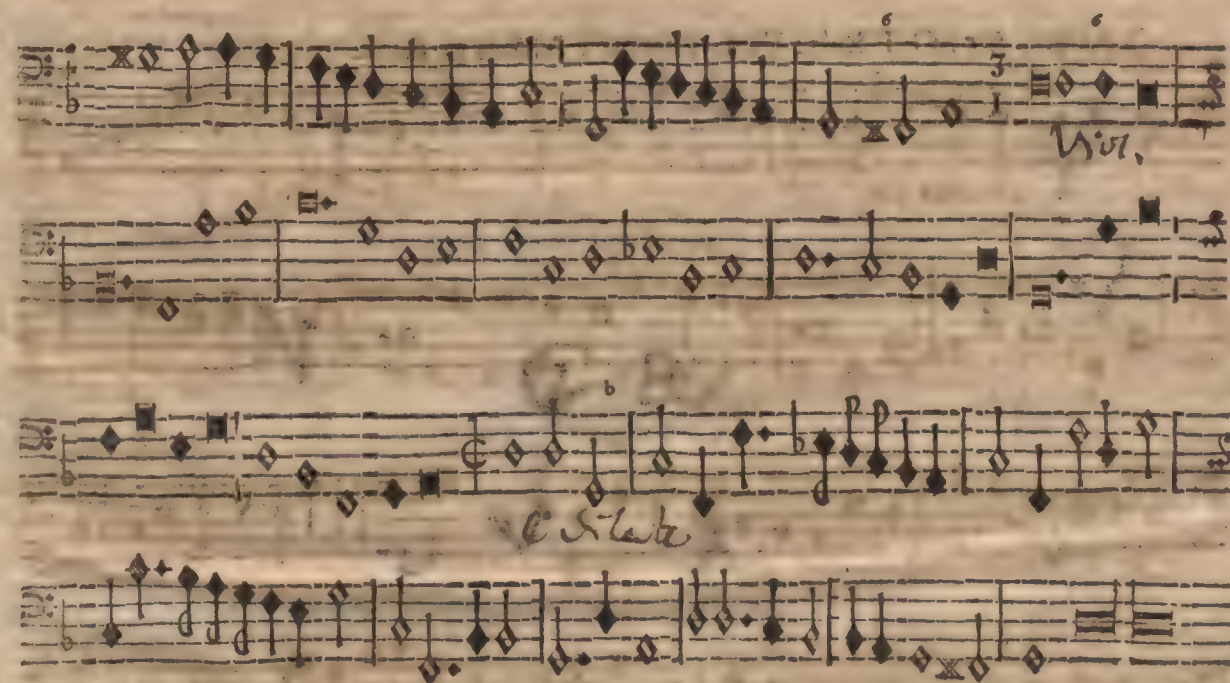
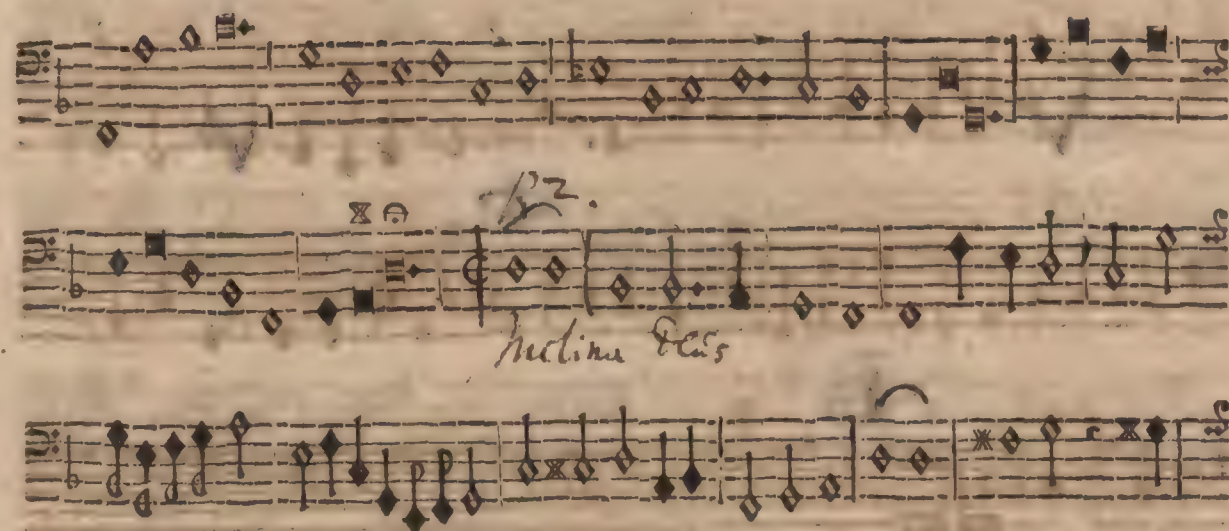
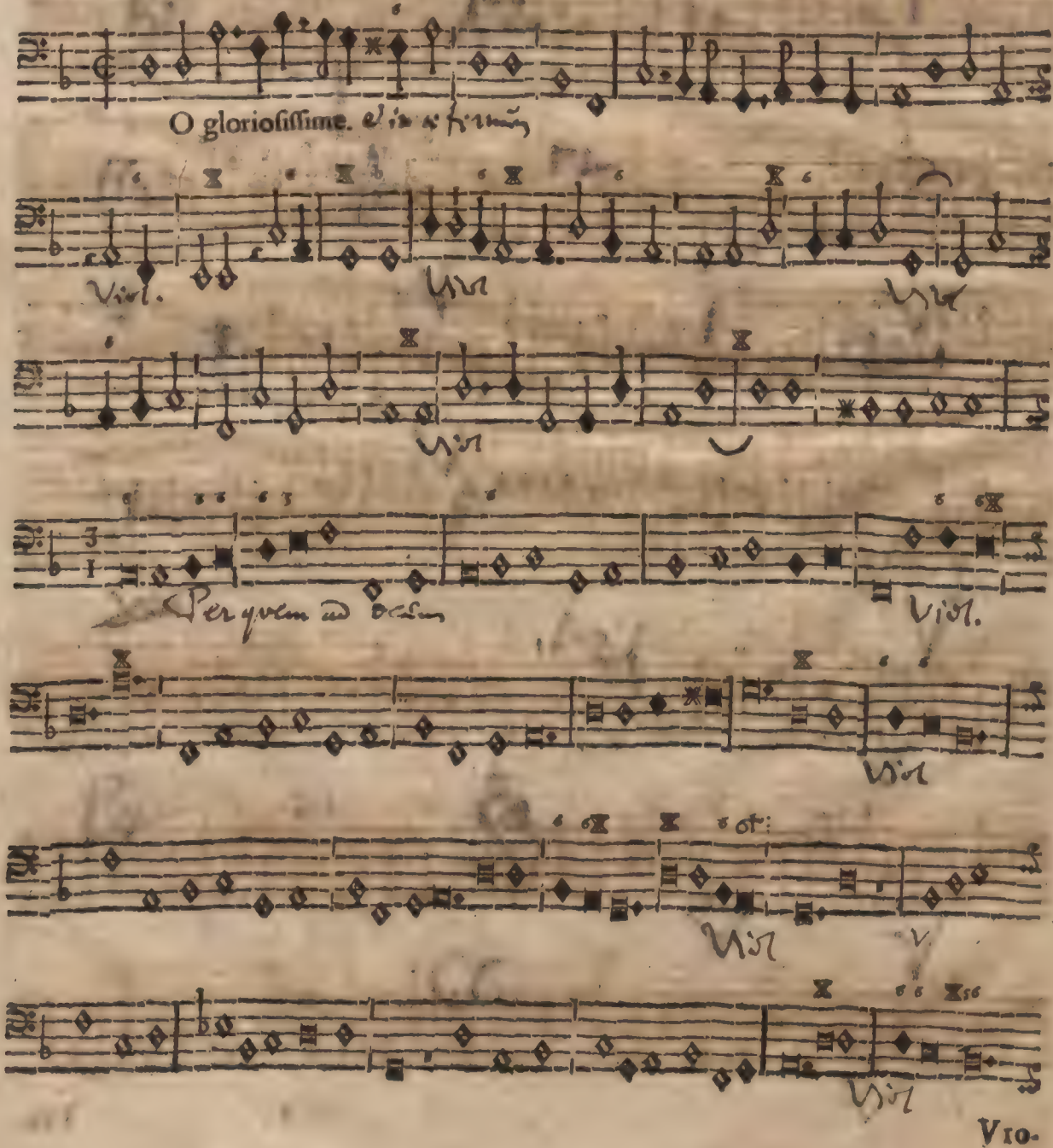
Basso.

C 4

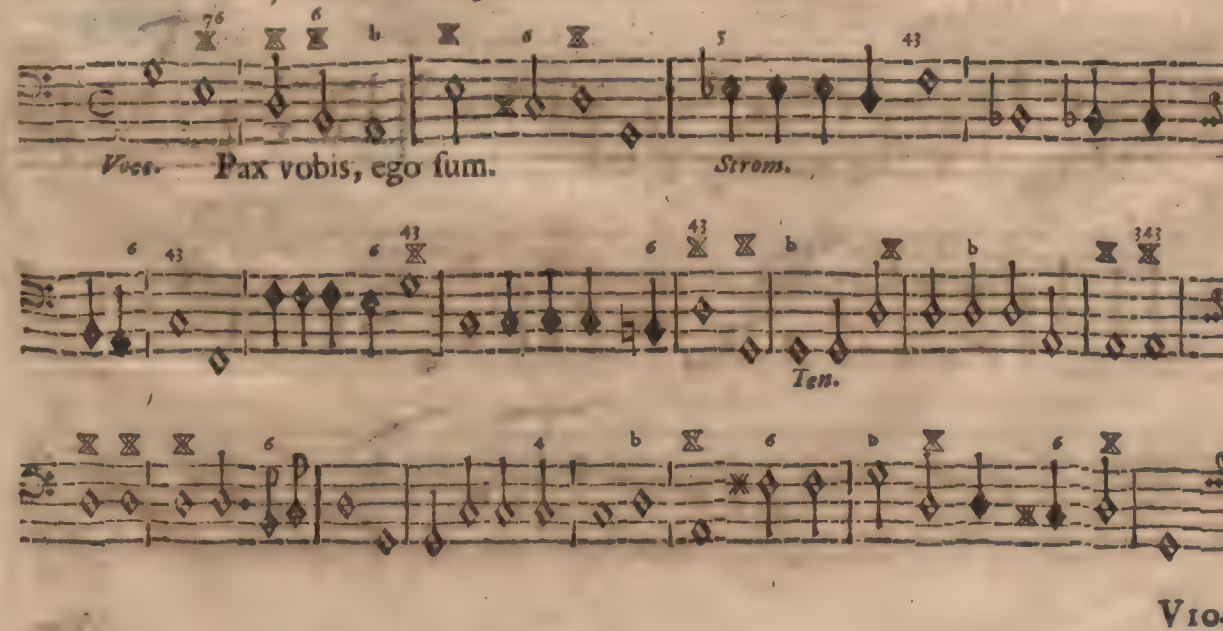
Vio-

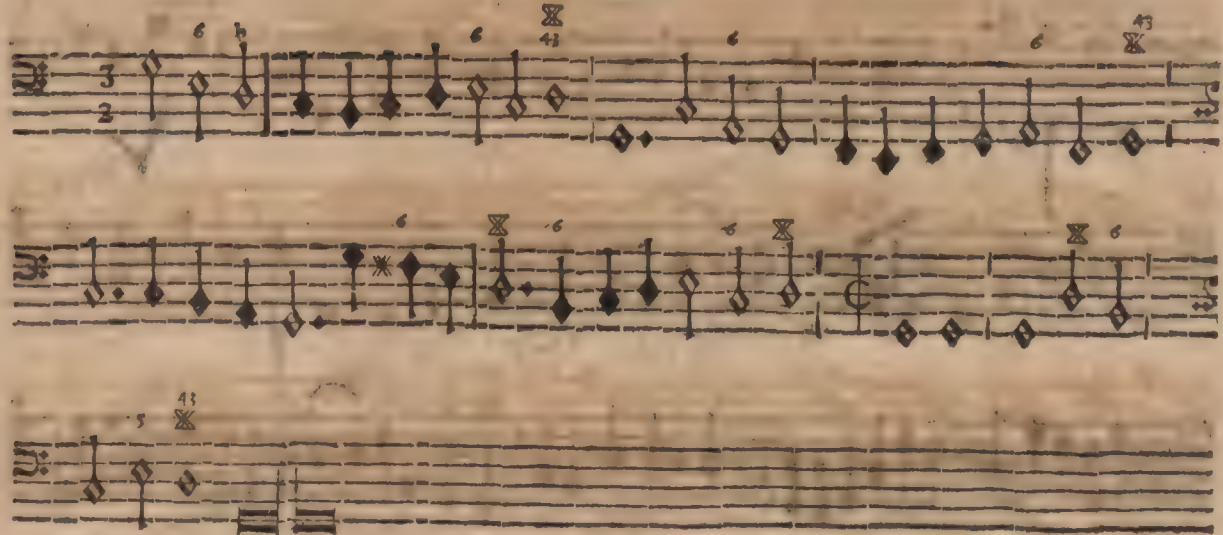


XXII. A 4. B B. 2. Viol. GIOU. ROUETTE. BASSO CONTINUO.



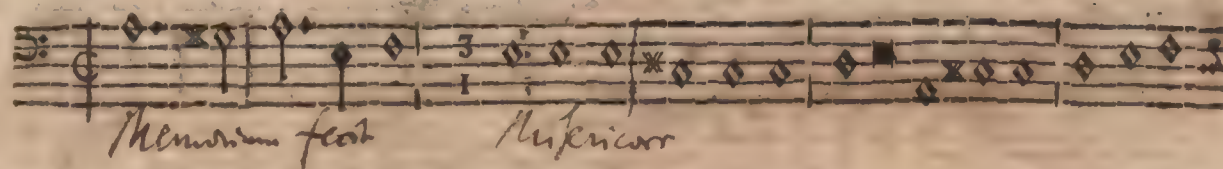
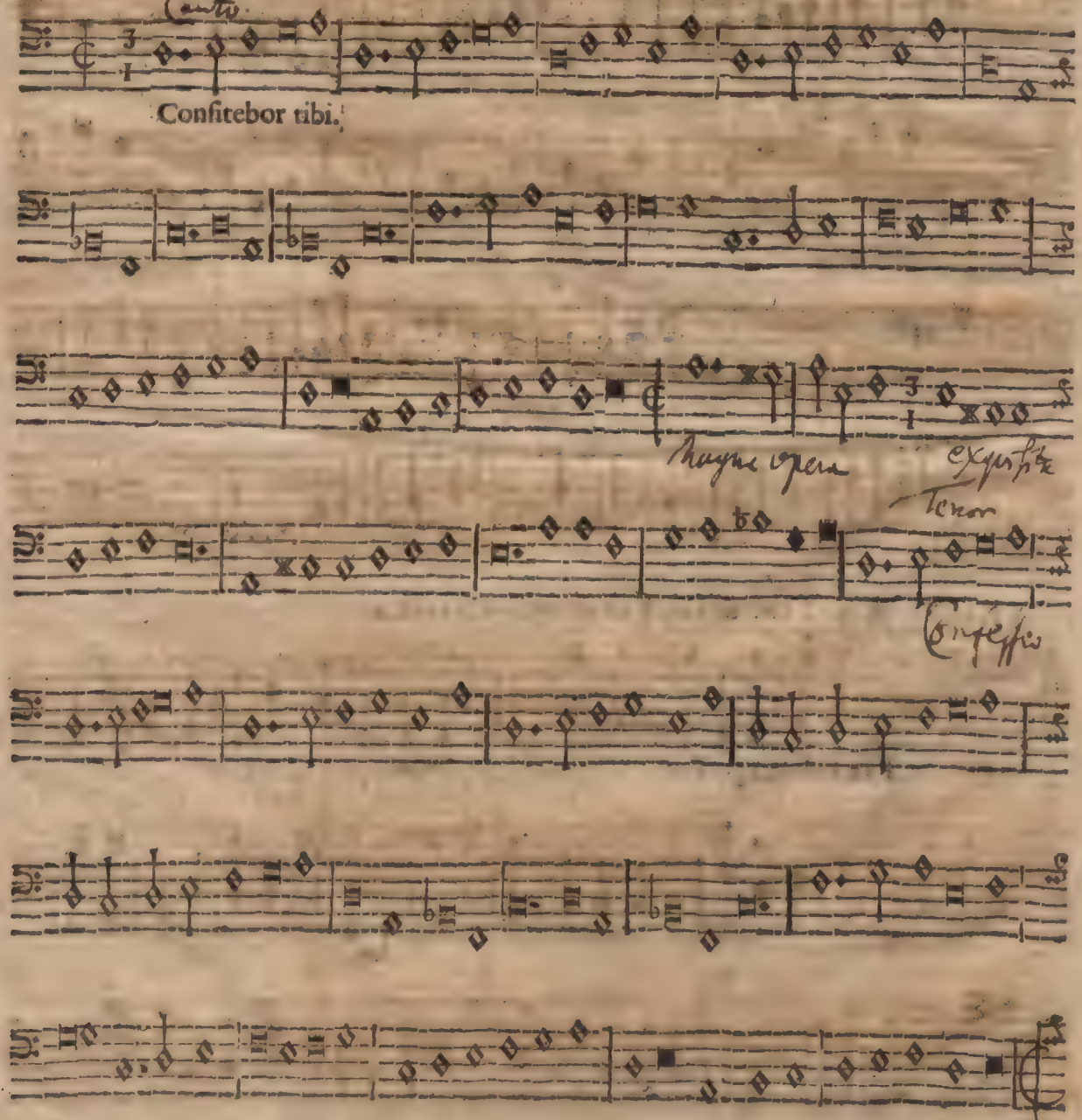
XXIII. A 5. TEN. SOLO, FRANCISCI CAPELLÆ.





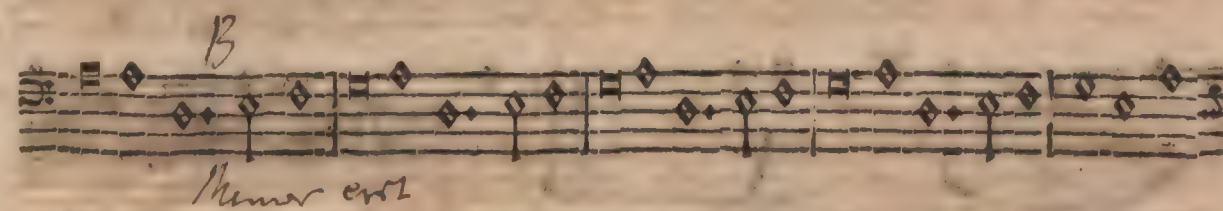
XXIV. A. C. T. B. 1. Viol. CLAUDII MONTEVERDE.

Confitebor tibi.



Memoria fecit

Miserere



Memoria fecit



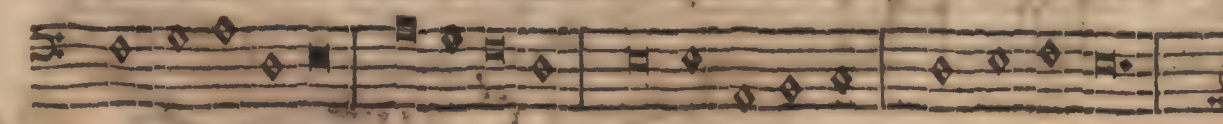
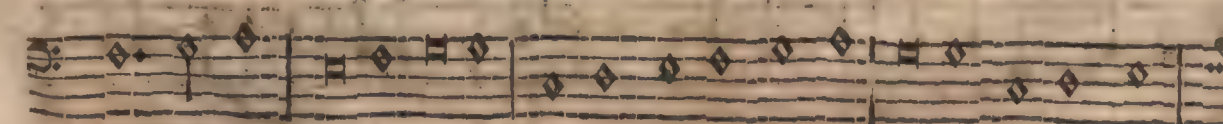
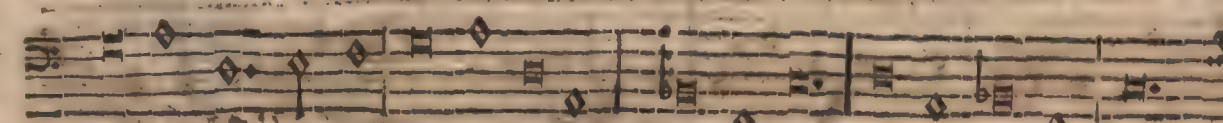
Ut let. vir

opera manuum

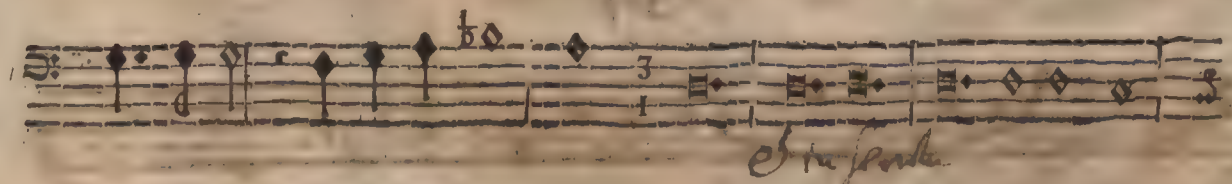
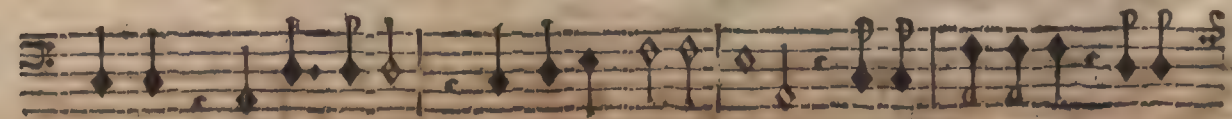
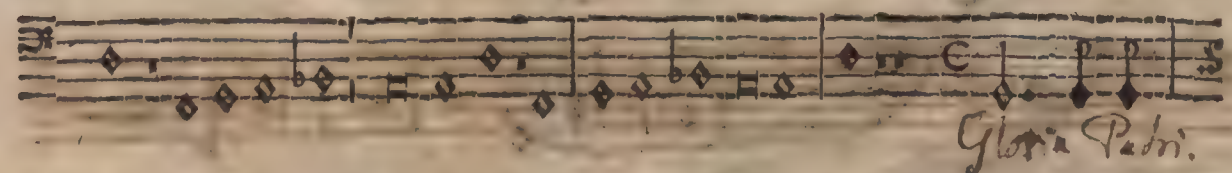
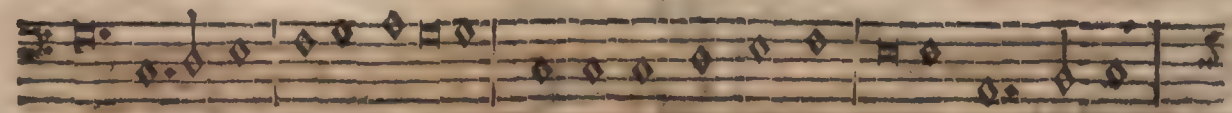
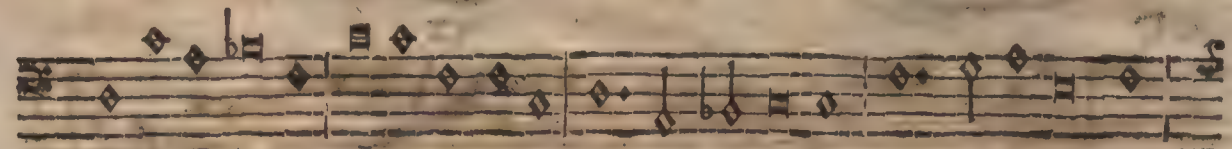


Canto.

Tenor



CAB.



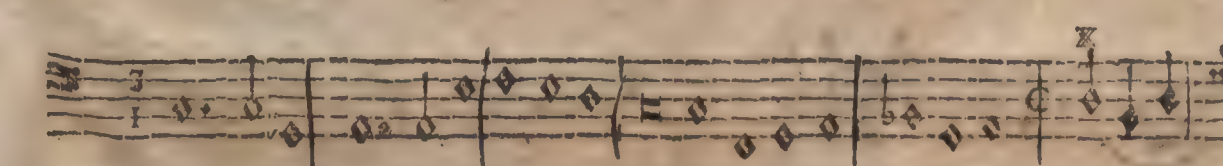
Vio-



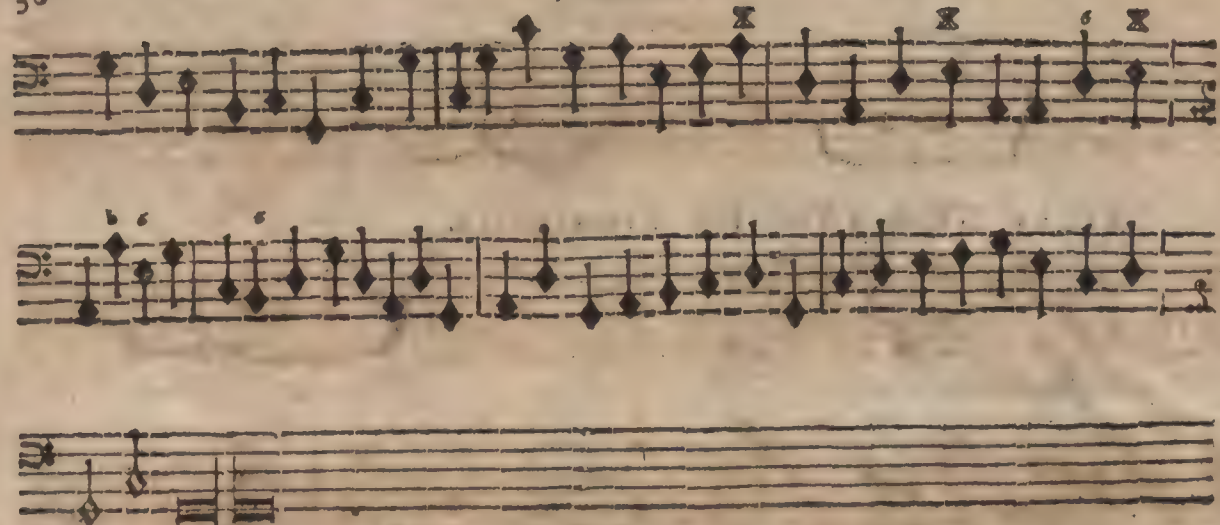
XXV. à 5. CCB. 2 Viol. JOH. STADELMEYER.



Dixit Dominus.



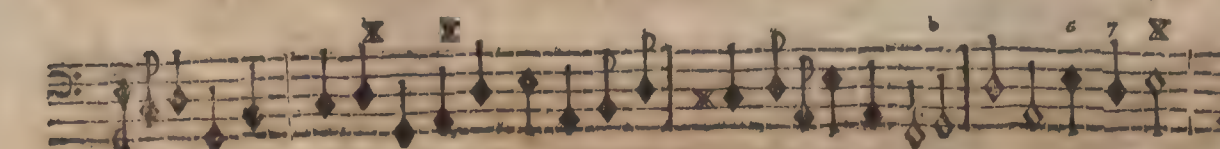
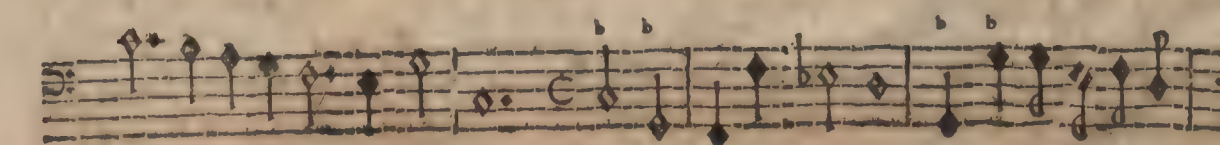
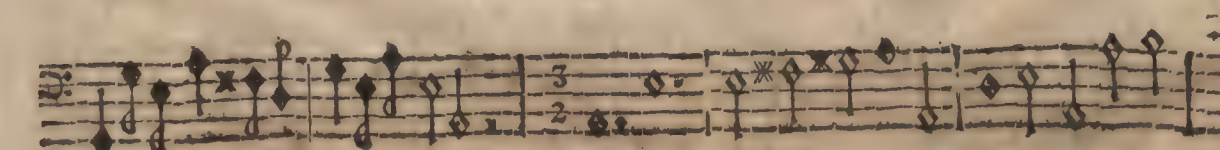
D VIO-



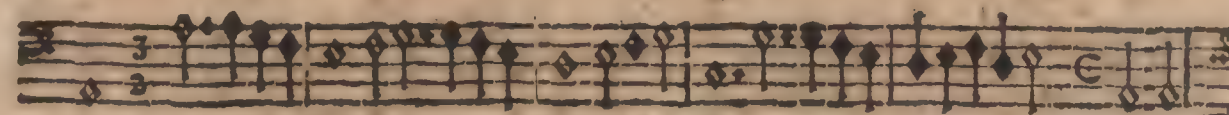
XXVI. A 5. CCB. 2 Viol.



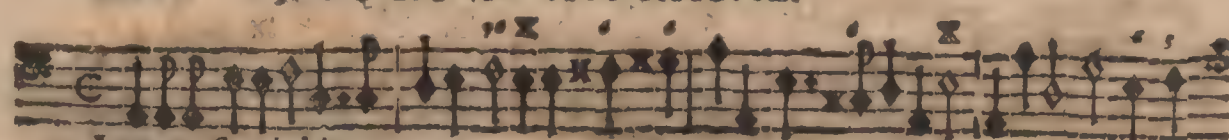
In convertendo Domine,



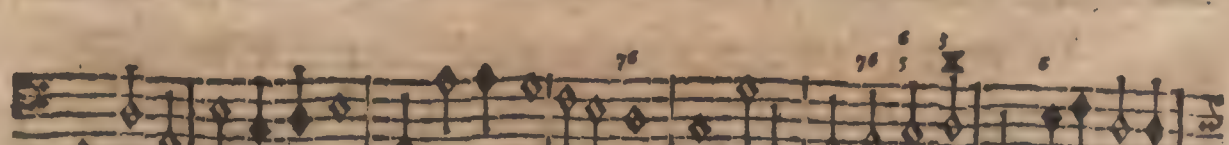
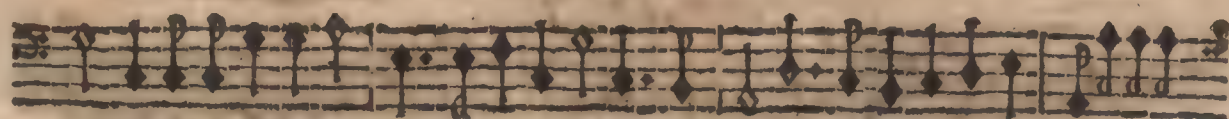
Vio.



XXVII. A 5. CTB. 2 Viol. GIOU ROUETTA.



Letatus sum in his.



2 2

Vio.

6

76

Gloria

XXIIX. A 6. voc. T T B. 2 Viol è Viol' d' Gamb'ov. Fagotto, Giou Cocchi.

Symph. Domine, non est exaltatum.

Bass. Domine non est exaltatum.

Ten. 1.

Bass.

Speret Israël.

Gloria Patri

XXIX. A 7. CANTO SOLO, con 6 Stromenti, Di SIMON VERSI.

Symph. Laudate pueri Dominum.

Laudate. Canto solo.

Musical score for Violoncello on page 44, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p* and *f*. The key signature is one flat (B-flat).

Vio-

Musical score for Violoncello on page 45, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *Sinf.*. The key signature is one flat (B-flat).

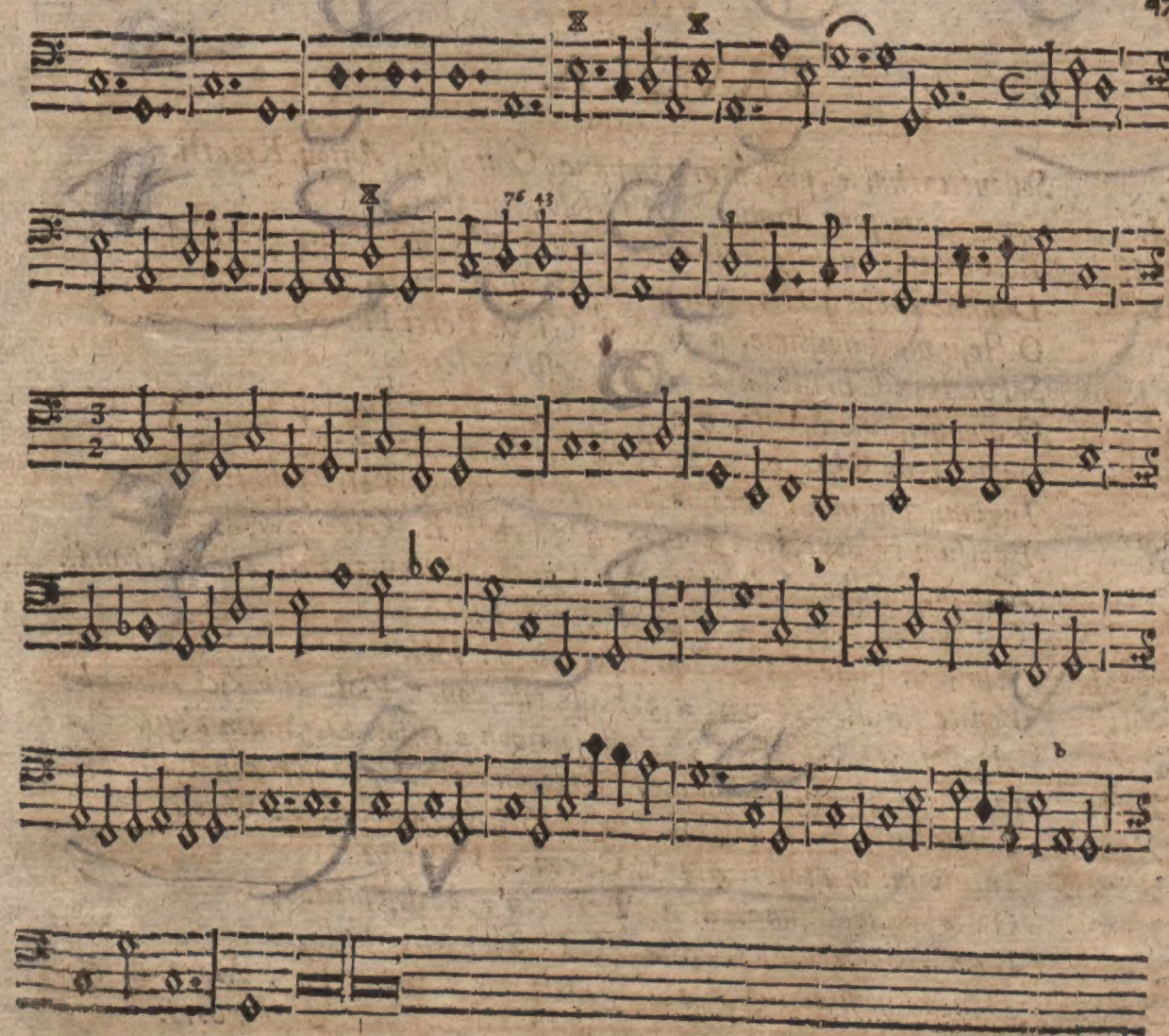
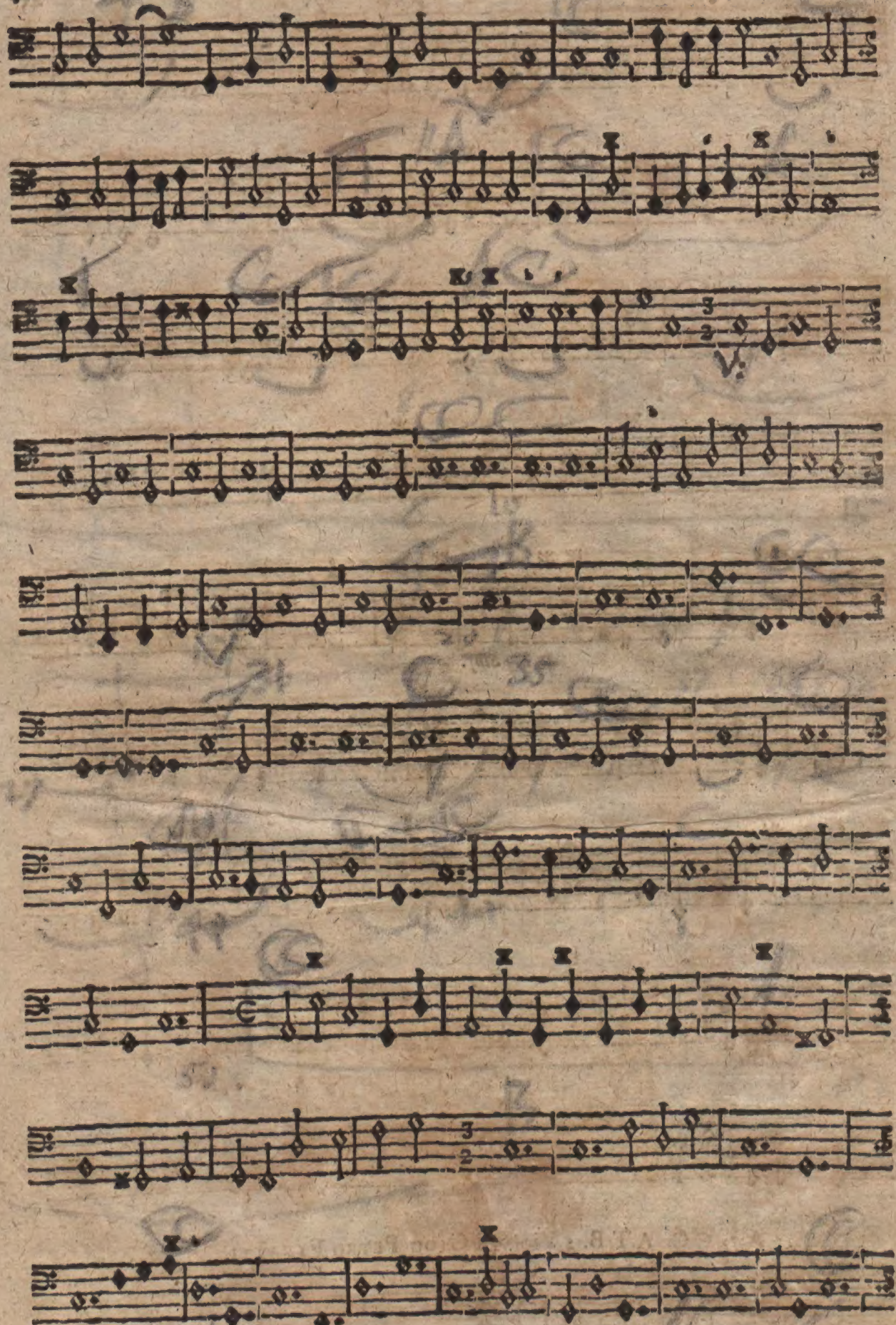
XXX. A 7. CC. A T B. 2 Viol. Di GIOU PETRO FINATTI.

Musical score for Violoncello on page 45, featuring one staff of music. The notation includes various notes and rests. The key signature is one flat (B-flat).

Jubilare, cantate Jesu nostro amato.

Vio.

Vio-



F I N I S.



TAVOLA.

- I. Sonent cythara, pulsantur tympana. Conto solo, Anton. Rigatti.
- II. Congregati sunt inimici. Alto solo, ejusdem.
- III. Beatus vir, qui intelligit, quid sit amare Jesum. Tenore solo, Cassp. Casati.
- IV. Domine Deus fortis. Basso solo, Pauli Cornetti.
- V. O Jesu mi dulcissime. à 2. C C. Giov. Petri Finatti.
- VI. Salve Rex Christe. à 2. A A. Cassp. Casati.
- VII. O amantissime Sponse. à 2. C B. Giov. Petri Finatti.
- VIII. Salve Rex Christe. à 2. T B. Giov. Rovetta.
- IX. Ingemiscam in vulnere. à 3. C A T. Giov. Petri Finatti.
- X. Ego sum resurrectio & vita. à 3. A T B. Giov. Rovetta.
- XI. Ave mundi spes Salvator. à 3. Canto Solo con 2. Viol. Alex. Grandi.
- XII. O Domine Jesu. à 3. C. Solo, con 2. Viol.
- XIII. Jesu dulcissime. à 3. Ten. solo, con 2. Viol.
- XIV. Venite filii, docebo vos. à 3. Basso solo, con 2. Viol. Alberici Mazak.
- XV. Ave Jesu Christe. à 3. Basso solo, con 2. Viol. Di Simon Vesii.
- XVI. Dixit Dominus Domino meo. Chiaccona à 4. Canto solo, con 2. Viol. & Viol.
- XVII. Salve mi Jesu à 4. C C. con 2. Viol. d' Gamba Giov. Coccii.
- XVIII. Intuimini mortales. à 4. C C. con 2. Viol. ejusd.
- XIX. O Stella lucidissima. à 4. T T. con 2. Viol. ejusd.
- XX. Bona nova mortales. à 4. T T. 2. Viol. ejusd.
- XXI. Deus in nomine tuo. à 4. Basso solo, con 2. Viol. & Fag. Mart. Mielc-zevski.
- XXII. O gloriosissime. à 4. B B. con 2. Viol. Giov. Rovetta.
- XXIII. Pax vobis, ego sum. à 5. T. Sol. con 4. Strom. Franc. Capelle.
- XXIV. Confitebor tibi Domine. à 5. C T B. 2. Viol. Claud. Monteverde.
- XXV. Dixit Dominus. à 5. C C B. 2. Viol. Giov. Stadelmeyer.
- XXVI. In convertendo Domine. à 5. C C B. 2. Viol.
- XXVII. Letatus sum in his. à 5. C T B. 2. Viol. Giov. Rovetta.
- XXVIII. Domine, non est exaltatum. à 6. T T B. 2. Viol. & Viol. d' Gamb' o vero Fagetto Di Giov. Coccii.
- XXIX. Laudate pueri. à 7. C. solo, con 6. Strom. Di Simon. Vesii.
- XXX. Jubilate, cantate. à 7. C C A T B. 2. Viol. Di Joh. Petr. Finatti.

Alles zum Lobe des höchsten Gottes.

II. Cant. H. et al. op. 61

Mess. part. cont.

